The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 26, 1917

PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	BEST SONG IN AMERICA!	**OVER THERE** AMERICA'S BIGGEST HIT!	By GEORGE M. COHAN
2	The song that put "Jazz" on the map **STRUTTERS BALL** The Daddy of all "Jazz" songs by the writer of "Walkin' The Dog"		By SHELTON BROOKS
3	This song will get deep down underneath the skin **HOMEWARD BOUND** You can see Victory and World Peace in this matchless song		By HOWARD JOHNSON COLEMAN GOETZ and GEO. W. MEYER
4	That Smashing big Hit! **MOTHER, DIXIE AND YOU** A rag ballad, wonderful for singles, great for duos, trios and quartettes		By HOWARD JOHNSON and JOSEPH SANTLEY
5	A 22 Karat Gloom Chaser **I DON'T WANT TO GET WELL** A wonderful comedy song with real professional humor		By HARRY PEASE and HOWARD JOHNSON
6	Novelty song that sparkles with success **IN THE LAND OF WEDDING BELLS** You can rely on this one to bring home the bacon		By HOWARD JOHNSON and GEO. W. MEYER
7	Here's a song you think you know **HAIL, HAIL, THE GANG'S ALL HERE** One of the greatest marching refrains ever written		By D. A. ESTROM, THEODORE MORSE and ARTHUR SULLIVAN
8	A hit because it can't help being one! **GOOD-BYE BROADWAY, HELLO FRANCE** The "Cheer Up" farewell song adopted by our "Liberty Lads."		By C. FRANCIS REISNER BENNY DAVIS and BILLY BASKETTE
9	The world's Biggest gang song Hit! **WHERE DO WE GO FROM HERE BOYS** The American "Tipperary." The song the boys are marching to today		By HOWARD JOHNSON and PERCY WENRICH
10	At your service. The first aid heart-soothing martial love ballad **I'LL COME BACK TO YOU WHEN IT'S ALL OVER** Will just fit the weak spot in your act		By LEW BROWN and KERRY MILLS
11	Everybody is raving about this whale of a hit! Unquestionably the best Irish song of the season **THERE'S SOMETHING IN THE NAME OF IRELAND** (THAT THE WHOLE WORLD SEEMS TO LOVE)		By HOWARD JOHNSON and MILTON AGER
12	That rapid-fire applause winning hit! **IT'S A LONG WAY TO BERLIN, BUT WE'LL GET THERE** A song thriller with a punch where it belongs!		By ARTHUR FIELDS and LEON FLATOW

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up.
In ordering, professionals will help our department by mentioning number as well as title.
If orchestration is wanted please mention key desired.

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The NEW YORK CLIPPER
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SHUBERT-K & E BATTLE HINGED ON COX INTERESTS

Acquisition by Former of Properties Held by Late Political Boss Placed Them in Long Desired Position of Knowing Just Exactly Where They Stood

That the acquisition of the theatrical holdings of the late George B. Cox, political boss of Cincinnati, was the determining factor in bringing on the fight that has started between the Shuberts and Klaw and Erlanger, is the statement made by persons familiar with, and affected to a considerable extent by, the clash. Had the big political leader of Ohio not died, it is very unlikely that the trouble would ever have begun. Shortly after his demise, however, the Shuberts came into control of the theatrical properties in his estate and preparations for battle were instantly set into motion.

Cox entered the theatrical field several years ago, acquiring theatrical properties not only in Cincinnati, but also in other cities. As time went on he desired some affiliations and secured them with the Shuberts, increasing his activities in conjunction with them until it was stated on more than one occasion that he controlled their business. This, however, was exaggerated, although he was a very strong and powerful ally.

As a matter of fact, it was the strength of the Cox interests that finally began to worry both the Shuberts and Klaw and Erlanger, the former realizing that, were Cox to sell his holdings to Klaw and Erlanger, the forty-second street firm would be in position to do just about whatever they pleased with Shubert interests. On the other hand, Klaw and Erlanger had considerable respect for the strength of the Cox interests and appreciated the fact that, as long as the political boss was aligned with the Shuberts the latter were very formidable. Thus, while differences arose at more than one time since the pooling agreement ending the former war was signed, neither side evinced any warlike preparations owing to the fact that neither felt just exactly sure of Cox.

When the big politician passed away, though, the field was left open for a masterful stroke and a short time afterward, Mrs. Cox was approached, in Cincinnati, regarding the sale of the theatrical properties left by her late husband. She was willing to listen and in a short time, Lee Shubert, Congressman Joseph Rhinoch and Ben Heidingsfeld, Mrs. Cox's attorney, were in consultation regarding the terms on which Mrs. Cox would be willing to turn over the properties to the Shuberts. After several conferences, they were finally settled, it being understood that the Shuberts and Congressman Rhinoch gave in the neighborhood of $250,000 in cash and over $1,000,000 in notes for the transference of the titles to their representatives. Then, the theatrical world, and possibly Klaw and Erlanger, awoke one morning to learn that the Shuberts had secured control of the Cox interests.

Since that time, plans for the resumption of the war have been in preparation and the fact that Raymond Hitchcock was booked into a Shubert house in Philadelphia, while ostensibly the starting of trouble between the two interests, was only the light that was needed to start off the bigger explosion that had been planned.

The acquisition of the Cox interest by the Shuberts gives them greater strength outside of New York than they possessed at the time of the former trouble, as it provides them with houses in different cities.

The past week saw the starting of the war in other cities where the two factions have interests also, Klaw and Erlanger having filed suits against the Shuberts and their associates in Boston, St. Louis, and Chicago, in which they ask for an accounting under the pooling agreements that existed between them in those cities. Congressman Rhinoch and Mrs. Cox are named in some of them as co-defendants with the Shuberts.

The Estate of Charles Frohman is an associate of Klaw & Erlanger in all three cities. In Boston the K. & E. allies are the Estate of William Harris and Charles J. Rich and in Chicago Harry J. Powers and Will J. Davis. David Gerber is attorney for the Klaw & Erlanger faction. William Klein is expected to defend the case for the Shuberts.

When questioned about the suits, Lee Shubert said:

"It is camouflage, to cover up the fact that they owe us $60,000 in those three cities and in Philadelphia. We demanded the money in a letter written to Klaw & Erlanger and their associates in which we said that if payments were not made by Dec. 22 we would turn the matter over to our attorney, and in which we notified them that we elected to end the pools.

"This suit is merely their answer to that letter. We have received no other answer. They owe us the money and an accounting is due us."

Mr. Shubert said the summons but no complaint had been served on the Shuberts, and they had no knowledge of what the suits were about. He added that his attorney was preparing papers for a suit against Klaw & Erlanger and associates for "the moneys due us."

The $60,000 Shubert claims Klaw & Erlanger owe the Shuberts is said to cover settlements since last August. Marc Klaw has admitted that his firm had withheld certain settlements, but said it was doing so because of charges made against the Shuberts in an affidavit by a former employee of the Shuberts in Chicago, the affidavit now being in possession of K. & E.

(*Continued on page* 4.)

SHEER AND ATTELL CLASH

Broadway has been rather expectantly awaiting a clash during the past week between Billy Sheer, the motion picture director and Abe Attell, the former lightweight, following an argument they had in Reisenweber's a short time ago, when blows were exchanged. The report got around this week that another session of the affair might be expected whenever the pair should meet again, but, up to the present time, those who hoped to be around at that time, have been disappointed. Sheer, during the past week, severed his connections with the Sheer-Bernstein Agency that he recently established.

ARDATH WANTS $1,200

Fred Ardath is having an argument with the Winter Garden Company. It appears that the Garden engaged his act, "The Corner Store," and was to pay him $300 a week. The act was later replaced by "The Painters" and his salary reduced to $250 per week during the months of July and August, with the understanding that beginning with Sept. 1 he was to receive $300. On and after Sept. 1, however, his salary remained at the $250 level until November, he says. Ardath claims that according to the agreement there is $1,200 due him.

THE RAINBOW GIRL CLOSES

"The Rainbow Girl," the new Klaw & Erlanger musical production which ran for three weeks at the Forrest Theatre, Philadelphia, closed on Saturday night.

The piece is said to have all the earmarks of a big success, but was miscast, and rather than bring it into New York and run the chance of failure, the managers decided to close it. With a new cast rehearsals will begin next week.

MEL RAYMOND GETS INTEREST

Mel Raymond, who has been out ahead of "Watch Your Step" for Max Plohn and Abe Levy, has left that show and secured an interest with Max Figman in the company of "Nothing But the Truth," of which the latter obtains control on January 7 from Anderson and Weber. The organization has been to the coast once, but will play the territory again.

BLOW THEATRE SAFE

DECATUR, Ill., Dec. 21.—The safe of the Empress Theatre here was blown open again for the second time in three years. It is estimated that the loss was about $650. The theft was discovered by policemen upon seeing the stage door open. The thieves escaped in an automobile.

SKATING FAILS TO DRAW

Even skating, which in former seasons was considered almost a sure money maker, is not drawing this year, and the St. Nicholas Rink, usually a big dividend payer, is reported to be running far below its customary receipts.

NEW YEAR WILL DELAY THE CLIPPER

Owing to the fact that New Year falls, next week, on the day The Clipper goes to press, the edition will be one day late in reaching news stands and subscribers.

GET $80,000 TAX FROM 20 SHOWS

COMPLETE RETURNS DELAYED

Returns on the admission tax receipts are coming in slowly, owing to many difficulties surrounding their collection, but, up to date, it has been learned that twenty houses in the city have paid something over $80,000 in taxes for the month of November.

What the total results will be is not known, and can only be surmised. It is extremely probable, however, judging from the returns already in hand, that it will run very close to the figure estimated by THE CLIPPER several weeks ago, which was in the neighborhood of $300,000. It seems doubtful that it will be less, and the probabilities that the total will be much greater are very strong.

The slowness of the returns is caused largely by the fact that the Government did not until very late this month settle upon a standard form to be used by the theatres in making their returns. The theatres themselves had their accounts well in hand shortly after November 31, and several of them tried to pay their taxes at once.

They were told, however, to wait until the official forms had been given out, and this was not done until last week. Some companies report that they have not yet received sufficient forms for all their houses.

The returns were, originally, to have been made before December 10, but a five-day extension was granted early in the month and when this time had expired another extension of thirty days was given. Whether all the returns will be in at the end of this time, which would be December 31, is not yet known.

Many of the returns made early in the month, before proper forms were made out, had to be returned, and the whole affair has been in considerable of a muddle, due to the haste with which the tax was imposed and numerous misunderstandings arising in regard to its collection.

Mark Eisner, Collector of Internal Revenue for Manhattan, is of the opinion that the difficulties surrounding the returns on this month will not be repeated, and that all will run smoothly after this first period of adjustment. Practically all of the managers, including the smaller movie houses which at first were muddled as to many points, now understand fully the various intricacies of the tax law, an dthe public has also been made to realize the situation, so that the following months will be marked by no discussions or questions.

The greatest difficulty in the matter has arisen in connection with the Metropolitan Opera House, which has been completely up in the air as to whether or not the tax should be collected for subscription tickets sold November 1, the date on which the law went into operation.

At first it was thought that these seats were taxable, and the company, consequently, collected ten per cent on all subscriptions. Then this decision was reversed, whereupon the Metropolitan was

(*Continued on page* 5.)

HAVE FILM COS. COMBINED? YES! NO!

READ AND TAKE YOUR PICK

If the meeting of motion picture men, held at the Hotel Claridge Friday afternoon, was not called in order to form a combine of large companies, as reported, those in attendance must have been planning something little short of murder to judge from the secrecy with which the conference has been surrounded.

The meeting was reported to have lasted several hours, and shortly after it was over rumors began to spread over Broadway to the effect that Triangle, Metro, World, Goldwyn, Paralta, Pathé, Universal, Mutual and General were to combine forces against Paramount and its allies.

A CLIPPER representative shortly afterward attempted to secure some facts concerning the matter. The further into the subject he got, however, the more mystifying became the proceedings. None of the companies would issue an absolute denial of the combine, nor would they affirm it. That a meeting was held was admitted by all those approached. Where, when and why, remained secrets.

William Atkinson, general manager of Metro, said that the meeting was held and that the various companies mentioned above were present. He affirmed, however, that the purpose was merely a "holiday get-together," with no business motives whatever.

"It was simply a good-fellowship gathering," he said. "The combine was not discussed at all. Other matters which are not to be made public, were taken up. I can not tell you who was there."

The representative asked him if the meeting was not secret, why he would not tell what transpired there.

"I do not think it is up to me to give that information" was the answer.

At the Pathé offices, the representative asked J. A. Berst's secretary if Pathé was represented. This reply was given:

"Well, write it this way: 'At the Pathé offices no information could be secured. Mr. Berst was on the coast at the time.'"

"Is that an official denial of Pathé participation in the meeting?" he was asked.

"I am not in a position to deny or affirm. Simply say that Mr. Berst was out of town."

An attempt was made to see William A. Brady, one of those said to be present. He sent out the advice that he could see no one, so Felix Feist, one of the company's managers, was approached.

"The meeting was held, and Mr. Brady was present. But the matters taken up were simply the question of the tax and other things of no general interest."

"Is this, then, an official denial of World Film's participation in the meeting with regard to a combine?"

"No, this denial must come from one of the company's officers. I simply state that the meeting took up other matters, not to be made public just now, and that, as far as this meeting is concerned, there is no talk of World Film combining with any one else."

At the Fox offices it was admitted that Mr. Fox was present at the meeting, but he was not available, and no statement could be secured.

That Triangle participated in the meeting was denied by practically every one approached. At the offices of this company it was said that R. A. Lynch and H. E. Aitken, said to have been present, were in Florida and Los Angeles, respectively, at the time. Nothing further than this could be secured. Information as to whether any one else from that company was present was refused.

No one could be secured at the Goldwyn offices and at the offices of the other companies mentioned, as all the officers were said to be out on account of the holiday.

B. P. Shulberg, of Paramount, was approached in regard to the rumor that his company intended to combine with Goldwyn. This was denied absolutely.

MANTELL AND BRADY "BREAK"

CINCINNATI, O., Dec. 24.—Robert B. Mantell, during his engagement of Shakespearean repertoire at the Lyric Theatre here, discussed an "amicable break" with William A. Brady. Mr. Mantell announced that he has not been under Brady's management since November and that he will continue his season as his own manager.

"Mr. Brady and I, before parting company, adjusted our affairs amicably and the best of feeling exists between us," said Mr. Mantell, discussing his new role as actor-manager. "At the opening of my season Mr. Brady entertained the views held by so many theatrical managers today; that is to say, he believed only the lighter forms of entertainment would interest the public during the continuance of the war. I have no desire to dispute the correctness of his view. I do maintain, however, that the best traditions of the stage should be upheld despite abnormal conditions obtaining in the world of the theatre today."

Mr. Mantell said the change in his management will not affect the remaining bookings of his season.

"PRINCESS PAT" OVERHAULED

With several new principals and after a week of rehearsing, the "Princess Pat" company, that has been touring under the direction of Mayer and Seeskin, will reopen Christmas day at Westchester, Pa., and from there start on a tour of one-night stands that may take it down through the cantonment towns. Fred M. Mayer is managing the company with Fred Lorame in advance. The cast of principals now includes Etta Ford, Peter McArthur, George Warnock, George Stanley, Neil Moore, Carolyn Schofield, Gus Buell, Joe Rinehart and Wilber Cox.

MANAGER IS MISSING

EAST LIVERPOOL, Ohio, Dec. 24.—J. D. Politas, formerly manager of the local Strand Theatre and recently manager of the Diamond, both picture houses, is mysteriously missing. It is alleged that several bills were left charged against the house. The owners have leased the house to Kommell, Evans, Shenkel and Foutts.

HILLS MINSTRELS CHANGE

There have been several changes in the roster of Gus Hill's American Minstrels, the new comers being Al Lewis, Frank Judson and Neil Sullivan. The company also includes: George Wilson, Eddie Mazier, Ed Latell, W. H. Thompson, John P. Rogers, John Burke, Art Gros, Jack McShane and Thomas Hughes.

FRIARS' CLUB RAISES DUES

The Friars' Club has raised its dues from $40 to $60 a year for active members and from $60 to $80 for lay members. Non-resident members will, in future, pay $20 per year, and the annual dues of the army and navy class will be $10. The raise takes effect Jan. 1.

"NOTHING BUT TRUTH" REOPENS

Weber and Anderson reopened their "Nothing But the Truth" company Christmas Day at Newburgh, and will play it up through Canada. It has been laying off for a couple of weeks.

BERNHARDT MAY GET ROUTE

Owing to the success of Sarah Bernhardt's engagement at the Palace, it is probable that her vaudeville booking may be extended to other theatres on the circuit, when her stay at this house is concluded.

MARTHA MAYO

Martha Mayo, whose photograph is reproduced on the front cover of this issue of the Clipper, is an actress of much talent and ability.

Her first appearance was in the part of **Zirka in Diplomacy,** and afterward she was seen as Mrs. Sumner in the "Rainbow," Mrs. Blackmore in "A Woman's Way," Melena in "The Road to Yesterday" and Lady Sneerweld in "A School for Searod." At present she is playing the part of the Mother in the "13th Chair" at the Hollis Street Theatre, Boston.

STAGE HANDS TO HELP ENLISTED MEMBERS

MONEY AND TOBACCO GIVEN

Twenty-seven enlisted members of the International Association of Theatrical Stage Employees were voted fifteen dollars apiece as Christmas gifts at a meeting of Local No. 1, held this week. Ten of the members are in France and the others are in various army cantonments.

Every member of this local will also donate one per cent. of his salary to a fund for the purchase of tobacco for the enlisted men. This practice will be continued until the war is over.

Arrangements were also made for the annual ball of the I. A. T. S. E., Local No. 1, which will be held on March 9 at Amsterdam Opera House. This event has been called the "ten thousand dollar ball" because that amount of money is always taken in for death and sick benefits. But the 1918 ball promises to be a $15,000 function.

Every stage carpenter from New York to San Francisco will sell tickets to raise this amount. Ed. Keller and William Keenan, of Cincinnati, will be the financial representatives there, while at St. Louis, Harry Saurez will be in charge. John Barry and Patrick King will undertake to see that Boston subscribes $100 for tickets.

Other representatives of the box office are Daniel Burns, Albany; Al Gardner, Forrest Theatre, Philadelphia, who expects to dispose of a thousand tickets: Oscar Scheck, Euclid Avenue Opera House, Cleveland; William Rusk, Columbia Theatre, San Francisco, who will look out for ticket sales on the Coast.

William Reilly, of the Maud Adams Company, and Joseph O'Brine, of the "Goodness Gracious Annabelle" Company, will assist Harry Batty, of the Auditorium Theatre, Chicago, where they hope to sell 1,500 tickets. Denver, Salt Lake City and Omaha will also help out.

Harry Abbott, Charles Murphy, Walter Bass and E. Kegmey, all of New York Local No. 1, are on the committee of arrangements. Every producing theatrical manager in New York, as well as every house manager, will buy tickets and attend the ball in person. Prizes of intrinsic value will be awarded to the dancers wearing the best costumes. An all-star vaudeville bill will be presented by players from all the various theatres in New York.

BERNHARDT BUMPS BARRYMORE

The fact that Mme. Sarah Bernhardt is now appearing at the Palace in a condensed version of "Camille" may have considerable to do with the cutting short of Ethel Barrymore's appearance in that piece and her putting on of a revival of "Mid-Channel." At any rate, it is said that the Frohman interests fear that interest in Miss Barrymore's interpretation of the role will be considerably lessened now that Mme. Bernhardt has seen fit to revive the story of the scarlet woman.

When it was first planned to present Miss Barrymore in the role, nothing was known of any such plan on the part of Mme. Bernhardt. Her sudden presentation of the role, however, and the fact that Alf Hayman, according to some of those who met him upon his return, was not particularly pleased with the Barrymore interpretation in Washington, last week, may cause a very short run of the piece to be given on Broadway, with Miss Barrymore being shortly seen in the leading role of "Mid-Channel."

"LOVE DRIVE" TO RESUME

"The Love Drive," the Sidney Rosenfeld piece that opened at the Criterion recently, will, after resuming its former name of "Under Pressure," take up a road tour again at the Apollo Theatre, Atlantic City, on New Year's Eve. Pauline Lloyd and John Wesley will play the leading roles.

WANT LIGHT ON SUNDAYS

CINCINNATI, O., Dec. 22.—The Cincinnati Managers' Association and the Motion Picture Exhibitors' League have protested to the local Fuel Administrator and through him to State Fuel Administrator Johnson against making Sunday one of the "lightless nights." They ask that Tuesday and Thursday, instead of Sunday and Thursday, be set for turning off theatre signs. It is pointed out that in Cincinnati, Sunday is THE big day of the week.

COX HOLDINGS START WAR

(*Continued from page 3.*)

Klaw & Erlanger explained that the new suit for an accounting had nothing to do with their suit against the Shuberts for an annulment of the pool in Philadelphia, where a breach of contract is charged. The Shuberts admit they have built or acquired new theatres in most of the five cities where pools existed, which Klaw & Erlanger consider broke the contracts.

Henry Miller has been officially added to the list of Klaw & Erlanger allies. His name having been omitted from the line-up given out, he wrote to Klaw & Erlanger about it and they replied they were not responsible for leaving him out.

The modus operandi by which the two factions controlled the theatrical business of the entire country was also revealed during the past week.

Instead of a single contract covering all five cities, there was a separate pool in every city. The reason for this, it was learned, was to evade interstate commerce complications. Leading lawyers went over every contract to avoid trouble in this respect.

In effect, however, the combination actually gained complete control of the first-class theatres and booking interests of the country, and was virtually the only booking agency in the country.

The Shuberts, Klaw & Erlanger, the estate of Charles Frohman, a K. & E. ally, and K. & E. friends in every city were parties to the agreements. They went into effect at the beginning of the theatrical season of 1913-14, and were to run ten years. They held four years before the break came.

How great the profits were is shown by the suit Klaw & Erlanger brought to have the Philadelphia pool annulled. It was testified the net profits for four years were $543,866.02. Two-thirds went to K. & E. and one-third to the Shuberts. The Philadelphia contract was signed by Marc Klaw, A. L. Erlanger, Charles Frohman, Samuel F. Nixon, J. Fred Zimmerman, Lee Shubert, J. J. Shubert, Joseph L. Rhinock and George B. Cox.

The reason the Shuberts got only one-third of the net profits was that they had only two Philadelphia theatres, while K. & E. had four. The net receipts in every city were divided pro rata, according to the number of theatres each side had in the pool.

In Boston Klaw & Erlanger had three and the Shuberts two theatres; in Chicago, K. & E. had four and the Shuberts three; in Baltimore K. & E. two and the Shuberts one; in St. Louis, each had one.

Each side kept its own receipts temporarily. Every six months there was an accounting. If the Shuberts made $100,000 and K. & E. made $50,000 for the six months in St. Louis, where each had one theatre, the Shuberts had to pay $25,000 to Klaw & Erlanger.

A. H. Woods denied during the week the Shuberts' assertion he would line up with them in their war against Klaw & Erlanger. He said he would maintain his close business interests with K. & E., but would book his plays in Shubert theatres in New York when his own or K. & E. theatres were not available. The Selwyns also will be neutral.

So far as actors are concerned in the battles of their employers, Howard Kyle, secretary of the Actors' Equity Association, said on behalf of that organization:

"Far be it from the Actors' Equity Association to try to mingle in any business disagreements of the managers. It is simply none of our business. Our agreements with the managers have been progressing satisfactorily to everybody, I think, and what little differences still remain we are in a fair way to settle soon."

ENGLISH COPYRIGHT HOLDS IN CANADA, COURTS RULE

Precedent Set in Saskatoon Last Week in Action Brought by Philip Bartholomae; Americans Can Now Use Copyrighted German Plays, United States Rules

Two important decisions regarding the copyright laws on plays were handed down this week in the United States and Canada. These new rulings are of especial interest to playrights and producers, in that they clear up many points hitherto in doubt.

One decision, given in Canada, upheld the writer whose work was copyrighted under the English laws; and the other, in this country, was to the effect that German plays and books are no longer protected by the international copyright agreements.

The Canadian action was brought by Philip Bartholomae, well-known farce writer, against Oliver J. Eckhardt, of the Eckhardt Players. In the Supreme Court for the Judicial district of Saskatoon his rights were upheld.

Last Summer, Bartholomae heard that his play, "Little Miss Brown," was being used at the Eckhardt Theatre, Saskatoon, without his consent. After following the company to many cities he finally secured an injunction through his agent, the American Play Company, and their attorneys, Ernst and Cane.

Evidence was offered to show that the play was copyrighted in Stationers' Hall, London. The defendants claimed that this did not protect the play for Canada, and that a further copyright there was necessary for this protection. The Supreme Court overruled the defendant's contention and issued a temporary injunction to prevent their using the play until the matter was judicially settled.

The settlement took place last week, and resulted in making permanent the temporary injunction, besides giving the plaintiff four hundred dollars damages.

On the assumption that this decision will stand as a legal precedent, the American Play Company intends to take steps to protect all its copyrighted plays on behalf of its clients. It is believed that many such infringements as the one just decided are constantly going on, and these will be instantly prosecuted.

The other decision, in regard to German works, gives anyone a right to produce any German play or opera without the payment of any royalty. In lieu of this, a fee must be paid to the Custodian of Alien Property. The fee will be kept by the collector until the end of the war, when its disposition will be decided upon, either through a new treaty or by government officials.

Since the international copyright act went into effect much misunderstanding has been prevalent among playwrights, authors and composers. Before America entered the war there were many cass where a producer put on a version of a German or Austrian play or opera in perfectly good faith, only to discover that royalties must be paid. As these royalties were usually exorbitant, the production of such plays was financially discouraging.

Under the present ruling a composer or playwright can take a German copyright work and make it into an American production without fear of being forced to pay royalties. The payment of the fee mentioned above is the only preliminary necessary to using any of the works described the officials declare.

"DOC" ALLISON LOSES WIFE

EAST LIVERPOOL, Ohio, Dec. 24.—Mrs. Stata Lewis Allison, aged thirty-one, wife of "Doc" Allison, for many years affiliated with the Rowland and Clifford productions, of Chicago, died in the City Hospital here, following a brief illness. The deceased is survived by her husband and parents, Mr. and Mrs. J. E. Lewis, of Racine, Ohio.

HARLEM OPERA HOUSE SUED

Kathleen Ehret is suing the Harlem Opera House Company for damages to the amount of $10,000 through her attorneys, Cohen Bros.

While walking past the theatre she slipped upon the ice which had been scraped but not removed from the sidewalk prior to a snowstorm. Her leg was broken in two places. The case will be tried Jan. 7.

20 HOUSES PAY TAX

(*Continued from page 3.*)

forced to refund all the money collected. A week ago a further decision was handed down, saying that the seats were taxable if they were to be used after the law went into effect. The company thereupon decided to take no action until absolutely sure of its standing. As most of the tickets sold at this house are subscription seats, officials have no idea what their returns may be. It is probable that the latest decision will hold, but officials of the opera company state that they are not sure of any decision for more than twenty-four hours.

The twenty theatres and the sums they have paid in taxes are as follows:

Princess, $2,554; Longacre, $3,300; Lyceum, $4,950; Empire, $3,000; Comedy, $1,440; Eltinge, $5,260; Republic, $2,770; Bijou, $2,500; Harris, $3,358;; Forty-eighth Street, $3,725; Morosco, $4,373; Broadhurst, $3,603; Century, $12,048; Booth, $3,190; Manhattan, $10,887; Prospect, $1,-104; Regent, $1,924; Flatbush, $1,777; Hamilton, $1,893; Jefferson, $2,288; total, $80,247.

HYAMS AND McINTYRE
In a Model Playlet entitled "MAYBLOOM"

SHUBERTS GET NEW HOUSE

PROVIDENCE, R. I., Dec. 24.—After several weeks of negotiation, the Majestic Theatre, the largest and costliest playhouse in Providence, has come under control of the Shubert interests. A long term lease from the Emery Amusement Company, its owner, was signed last week. The theatre will hereafter be known as the Shubert-Majestic.

In announcing the lease, Col. Felix R. Wendelschafer, manager for the Shubert interests in Providence, also announced that the theatre would open under its new management January 7, with "Oh, Boy" as the attraction. The company, which has presented "Oh, Boy" at the Wilburg in Boston, will come here for the premiere engagement.

The Marcus Loew franchise, formerly held by the Majestic, will be transferred to the Emery Theatre, also owned by the Emery Amusement Company. The Emery, after a somewhat stormy experience in vaudeville and stock, has been closed for the past week. The Providence Opera House, to be vacated by the Shuberts, will become the home of a new stock company, opening on January 7. Martin Toohey, formerly manager of the Majestic, will become manager of the Emery.

The small size of the Providence Opera House has prevented the Shuberts from presenting many of their larger productions here in the past. With the acquirement of the Majestic, comes announcement that all of the company's leading attractions will be billed here, thus gratifying a desire which Providence theatregoers have long felt. The Majestic is one of the largest and most finely appointed theatres in New England, having a seating capacity of 2,500, or about 1,000 more than the old opera house. It was built last year, at a cost of approximately $400,000.

Although the Shuberts are said to assume complete control of the Majestic, with Col. Wendelschafer as manager, Alton C. Emery, of the Emery Amusement Company, will continue at the theatre in an executive capacity. The entire staff of the opera house will accompany Colonel Wendelschafer to the Majestic when he takes charge of the house.

GROVE HURTS "LAND OF JOY"

The Velasco Brothers, producers of "The Land of Joy" at the Park Theatre, were reported last week to have concluded that they made a mistake when they consented to allow their company to give a performance at the Cocoanut Grove under the title of "A Night in Spain," the box office of the Park feeling the competition to an extent that was not expected. Theatre patrons have found, it is said, that they can see the same show by going to the Cocoanut Grove for an after-theatre bite, that they would had they spent the entire evening at the Park. Therefore, they go to some other attraction in the earlier part of the evening.

This is said to have cut into the receipts of the Park until it is not certain that the lease of the house will be extended beyond January 12, on which date the present one expires. The admission price was slightly reduced this week, and it was rumored that the management of the Academy of Music, Brooklyn, might secure the attraction, if they could become satisfied that it was large enough to fill their house and stage.

It was also said that the dove of peace is not just exactly perching in the gables of the Park, the fact that the Velasco Brothers speak only Spanish, making it rather difficult to make themselves clear in discussing measures with their American representatives. This has led to several disagreements, it is said, until now, nearly all business transacted is put into writing. Other matters, such as advertising and exploitation, have likewise led to disagreements, it is stated, the Velascos not being acquainted with the American way of doing things and being unwilling to leave such matters to the judgment of their American representatives.

WRESTLING LOSES $22,000

Whatever may have been the expectations of Jack Curley and his associates when they engaged the Lexington Avenue Opera House for a wrestling tournament, the engagement, which ended Saturday night, found them $22,000 loser.

This large deficit is accounted for in several ways, one of these advanced being that the publicity was not of the type that would interest the outside public, as did that provided by Ben Atwell when he introduced "The Masked Marvel" into the contests held at the Manhattan Opera House, three years ago. This type of press agentry brought outsiders, many of them in evening dress, to the Manhattan, a sight that is reported to have been very rare at the Lexington, but which had they been more numerous, would have filled the hole made by the lack of enthusiasm on the part of regular wrestling fans.

NOTED BILL-POSTER DIES

RICHMOND, Va., Dec. 24.—William E. Cox, one of the best known bill-posters in the South, died last week of heart disease. He has been identified with Richmond theatres as a poster for thirty-five years. He was sixty years old and unmarried and numbered hundreds of theatre folk as friends.

SHUBERTS REMEMBER CRITICS

The critics of most of the papers covering Shubert shows, together with some of the publicity and other executives of the interests allied with them, received boxes containing 500 cigarettes as a Christmas remembrance during the past week.

FRED THOMPSON OPERATED ON

Frederic Thompson, promoter of the Hippodrome and Luna Park, was operated on for gallstones and complications early this week at the Polyclinic Hospital. He is in a critical condition, but it is hoped he will recover.

"BUSTER BROWN" MAY CLOSE

WASHINGTON, Dec. 20. — "Buster Brown" put out by the Lamar-Gabriel Company of New York, is expected to close here Saturday night. It is reported that the piece did very badly in Baltimore last week.

VAUDEVILLE

ACTORS IN BAD FOR BREAKING CONTRACTS

V. M. P. A. STOPS THEIR WORKING

That an actor cannot, with impunity, break contracts and jump an act, was demonstrated last week when the V. M. P. A. and the N. V. A. took steps to punish Joe and Gertrude Purtelle for leaving an act produced by George Choos, entitled "Hello Japan."

The two players have been suspended from engagements for an indefinite period, following the complaint made by Choos and acted upon by the Board of Directors of the V. M. P. A.

Choos had engaged the pair to open in "Hello Japan" in Toronto last week and rehearsed them for five days. Although only a verbal contract existed, it was held to be binding. After the five days' rehearsal, just before the time for the train for Toronto, the actors announced that they would not go.

Choos also announced another similar case, which has not yet been brought to the attention of the organizations. Betty Evans, who was under contract for fourteen weeks to appear in his "Please Mr. Detective," left last week, he says. Choos intends to sue for breach of contract, he declares, besides taking up the matter with the N. V. A.

Henry Chesterfield, secretary of the N. V. A., gave out a statement later in which he said that breaking of contracts, even verbal ones, would not be tolerated on the part of any actor.

PICK BILL FOR LOEW OPENING

Loew's newest theatre, the Hamilton, in Hamilton, Ontario, will open December 31 with a bill of six acts and a feature picture. The house will follow a policy of weekly changes. On the opening bill are the Kincaid Kilties, Rose and Ellis, Burns and Foran, Daisy Leon, Regal and Mack, and Andrew Kelly. The feature picture is "Rebecca of Sunnybrook Farm," with Mary Pickford. The house was designed by Thomas W. Lamb, and seats 2,100. Fred Turner, hitherto manager of Loew's Crescent, New Orleans, will guide its destinies. Practically the entire Loew force will journey up to Canada for the opening.

RUTH ST. DENIS OPENING SET

Ruth St. Denis is scheduled to open another vaudeville tour on January 22, somewhere in Texas, probably San Antonio, offering a repertoire of her former successes without the assistance of any one except an orchestra, and under the management of Kingsbury Foster.

NAME ARTHUR DUNN ACT

The act in which Harry Sauber will send Arthur Dunn over the big time has been named "Say, Uncle," and is a farce with music by Ned Dandy. It will be ready for a three-week tryout in nearby towns on January 7. The place for the opening has not been selected yet.

HAMILTON REDUCES PRICES

B. S. Moss last week reduced the admission prices at the Hamilton Theatre, at Broadway and 146th Street, and if they get the support of the public they can go on presenting the same quality of shows at the lower prices.

"DAY IN VENICE" OPENING SET

The act known as "A Day in Venice," with May Joyce and the Venetian Comedy Four, will open January 7th at Proctor's, Portchester. It is under the management of Harry Sauber.

ECKL ENTERTAINS PRISONERS

Joseph A. Eckl, the vaudeville agent, gave the inmates of Sing Sing Prison a surprise by furnishing them with a twelve-act vaudeville show for Christmas. The following acts volunteered their services: The Kainoa Hawaiian Troupe, Al. Tyler, Mabel and Malf, Alabasha and St. Clair, Jacques and Clark, Truax and Sommers, Al. Fostell, Russell and Bibo, Betty Hall, the Five Musical Sailors, Hibbard and Nugent, the Eccentric Trio and Prof. O. R. Sampson.

The show began at 6.30 P. M., and ran for three hours. At the finish Clifford E. Harmon, of Harmon-on-the-Hudson, called Mr. Eckl on the stage, and after a few remarks, he was given an ovation which lasted for several minutes. The entire company then sat down to a spread, after which they sleighed to the depot.

N. V. A. PLANS CAMP SHOWS

The N. V. A. plans to do some active work in the entertainment of soldiers in training camps, and, if actors are willing to give their time, a series of camp entertainments will shortly be given. Henry Chesterfield, secretary, addressed the club in the rooms Saturday afternoon, pointing out to the actors that all those not working should volunteer their services to aid the movement. If they accept the invitation, the plans will go into immediate operation.

BESSIE ROYAL MADE MANAGER

Bessie Royal, agent in the Putnam building, booking acts over the Gus Sun time, has been appointed manager of the Strand Theatre, Hoboken, succeeding William Vassar. The house runs stock during the week and vaudeville on Sunday. Miss Royal will continue to conduct her agency and took the position largely because she thus secures a better opportunity to see the acts playing there, with a view to booking them.

MAGICIANS LION DETAINED

Baby, a pet-lion owned by Magician Charles J. Carter, which arrived at New York last week from Cuba, has been detained by the authorities and may be held in animal quarantine for a short time. Baby is used by Carter in a trick called "The Lion's Bride" and its detention will interfere with the magician's plans for the immediate future.

BERESFORD GETS ROUTE

Harry Beresford has been routed over the Orpheum Circuit, appearing in "Mind Your Own Business," a sketch by John L. Golden and Winchell Smith, in which Digby Bell appeared until his death. Beresford was last seen on the Orpheum time in "After Twenty Years," by Tom Barry.

ACTOR IS POISONED

Harry Russell, an actor playing in "After the Show" at the Hamilton last week, was taken ill with ptomaine poisoning after the show Thursday night and removed to a hospital in a dangerous condition. He is still unable to work, although out of danger.

EDGAR ALLEN TAKES REST

Edgar Allen, of the Fox offices, left town for a week's rest last Monday. He will spend most of the time playing pinochle in Utica, where he will be accompanied by Leo and Harry Fitzgerald.

TANGUAY DIVORCES FORD

CHICAGO, Dec. 19.—Eva Tanguay was granted a divorce here today from John W. Ford, who was her dancing partner as well as husband.

ARE REHEARSING NEW ACT

Gail Sheldon and Bruno Wick have started rehearsals of a new sketch by C. Henderson entitled "The Survival of the Fittest."

MIDNIGHTSHOWS TO WELCOME NEW YEAR

EXTRA BILLS IN MANY THEATRES

Midnight performances on New Year's Eve are planned for all the Keith and Proctor houses in New York and surrounding towns. The performances at all these houses will start at 11.30, and will include all the acts on the regular bill.

At the Palace extra show Sarah Bernhardt will positively appear, it has been announced. It was at first thought that the strain of working three times during the day would be too much for the actress, who is in delicate health. She is willing to appear, however, and will present "Joan of Arc," one of her most strenuous roles. Others on the bill will be Paul Dickey, Rooney and Bent, Parish and Peru and Donahue and Stewart.

Special bills are also promised for the Riverside, the Colonial, the Alhambra, the Bronx, and the Orpheum, as well as the smaller houses belonging to the Keith company, such as the Greenpoint and the Harlem Opera House. All the Proctor houses, the Fifth Avenue, Fifty-eighth Street, One Hundred and Twenty-fifth Street, Twenty-third Street, and the outlying ones also, are to give the same extra performance.

The B. S. Moss theatres, of which there are five in New York, will not give special performances, but will have two extra acts on all the bills, so that the regular evening show will run close on to midnight. This will be done in the Regent, Hamilton, Jefferson, Flatbush and Prospect.

No special performances are planned for any of the Loew theatres, although a bill of unusual merit has been arranged for all of them. The same policy will be followed in the William Fox theatres.

Last year, practically every theatre in the city gave a midnight performance on New Year's Eve, due to the fact that that day came on Sunday. As no regular performances were allowed by law, the shows started shortly after twelve.

HESS OUT OF JARDON ACT

Cliff Hess, formerly the accompanist of Dorothy Jardon, is missing from the act, and A. Frankl has replaced him. It is reported that Hess did not find it convenient to assist at certain engagements which Miss Jardon has made to sing at various camps and cantonments.

DUFF-GORDON ACT HALTS

Lady Duff-Gordon and her scenic fashion show closed for a short period Sunday night at Boston. The act is being reconstructed and will go into rehearsal late this week. It was stated that the announcing preceding the act would be materially changed.

DUNBAR HAS TWO MORE ACTS

Two new acts, "White Coupons" and "Wooden Cabaret," are to be produced shortly by Ralph Dunbar, with the assistance of Henry Marshall. Marshall will apear in one, as will Emily Ann Wellman in the other.

GEORGE O'BRIEN ENLISTS

George O'Brien, of the Harry Weber office, announced last Monday that he had enlisted as chief yeoman in the United States Navy. It is understood that he will shortly be given a banquet by several friends.

WESTON HAS NEW ACT

Sammy Weston, formerly with "The Naughty Princess," is now breaking in a new act, with Betty Wheeler, formerly of Bert and Betty Wheeler.

LEAVE FOR MILITARY CAMPS

CINCINNATI, O., Dec. 20.—Performers on the Empress bill today held farewell celebrations for several men who were preparing to leave for military camps. Jack Reddy, comedian; Matt Rutter, and Charles Hearn, comedians; Jack Cavanaugh and C. MacCash, of the Strafford Comedy Four, and Charles Foss and Al Worth, of the Sherman Southern Serenaders. William D. Sherman, former head of the latter act, now is in service and is a captain. His wife, Dorothy, took his place and now is planning to fill the two new vacancies with girls.

RETURNS TO VAUDEVILLE

Fritzi Scheff is soon to return to vaudeville under the direction of William Morris. She will open on U. B. O. time during the week of January 1. She is reported to be receiving a salary of $1,500 per week. Mme. Scheff will work singly during her tour. The same agency is also booking Julian Eltinge over United time, beginning the week of Jan. 7 at the Palace, where he will remain for two weeks. He will work eight weeks before his movie contracts take his time, doing the act which he presented in vaudeville ten years ago.

KEENEY BUILDING NEW THEATRE

KINGSTON, N. Y., Dec. 24.—The latest addition to the Frank A. Keeney string of theatres will be a $100,000 house in this city, to be erected from plans which are being drawn by William E. Lehman, architect of Keeney's theatres in Brooklyn and Newark. The new house will seat about 1,500 and will show feature photoplays of the Frank A. Keeney Pictures Corporation, together with selections from other sources.

HAYNES RETURNS TO VAUDEVILLE

LYNN, Mass., Dec. 24.—Al Haynes has severed his connection with the Central Square Theatre, here, where he has been manager for the last three years, and will return to vaudeville with Julia Redmond and company in Mr. Haynes' comedy sketch "The Critic and the Girl." The act opens December 29 at the Opera House, St. John, N. B., and is booked sold till June on the United Time.

PALACE AWARDED PRIZE

B. F. Keith's Palace theatre has been awarded the bronze trophy offered as a prize to the theatre selling the greatest amount of Liberty Bonds. The Palace sold $760,000 worth to its patrons from Oct. 18th to the 27th. The Keith Circuit disposed, altogether, of $3,802,650 worth of the bonds.

ACTRESS SUES FOR DIVORCE

Ethel Hopkins who recently completed a tour of the Orpheum Circuit, and is now appearing in musical comedy, has started suit for divorce against Tracy Bergeron, an English actor. They were married in 1908, and have been separated for six years. He is living in London.

KEITH GIVES WAR FUND $2,700

Last week, Messrs Keith and Albee turned over to the Jewish War Relief Fund one day's receipts (matinee and evening) of the Palace Theatre, amounting to $2,700.

TO REVIVE OLD ACT

Dave Donovan, formerly of Shepherd and Donovan, has joined Ed Murray, and the two will present Kimberly and Moore's old act "Clubland," opening late in January.

MacMAHON SISTERS JOIN CO.

The McMahon Sisters have joined Master Gabriel in "The Buster Brown" Co. They are doing their two specialties, and Annie plays the ingenue role.

LEIGHTON'S HAVE NEW ACT

James Madison is writing a new act for the Leightons, now playing Southern time, but who intend to come East in the Spring.

VAUDEVILLE

PALACE

With Sarah Bernhardt and Belle Baker held over, the house is playing to capacity every show, as the advance sale for the week indicates. To Belle Baker fell the lot of following Mme. Bernhardt and, at ten minutes after five, this trim little miss stepped out, sang eight songs, made two speeches and stopped the show at five-thirty.

The show was opened by Hon. Francis P. Bent, an Alderman from Brooklyn, who is offering an illustrated lecture, which will be found fully reviewed under New Acts.

In the second spot came Ralph Dunbar's "Mississippi Misses," who offered a dancing act, which is also reviewed under New Acts.

Eddie Borden, assisted by James Dwyer, followed with a nifty little skit which was the first laugh-winner, and which is also reviewed under New Acts.

Emmett Corrigan, assisted by a good company of five, offered a routine of three scenes entitled "War Ballads," in which he impersonates three distinct characters. This act is also more fully reviewed under New Acts.

Robert Emmett Keane followed with several war stories and two recitations. Dorothy Jardon, resplendent in beautiful wardrobe, sang five songs as only she can. She is assisted by A. Frankl, who interpolated a piano solo in which he played in syncopation Liszt's Rhapsody in excellent style, excepting that the piano sounded a trifle metallic.

Miss Jardon opened her act with a popular ballad, which went over in good style, and followed with a splendid rendition of Tosti's "Good-Bye." The piano solo came in next, and she returned to sing a new and popular war ballad which was followed by another semi-popular number. In the last song she was dressed in a pretty spangled red, white and blue dress and, at the request of the audience, sang another war ballad before the intermission period. Miss Jardon certainly lived up to her billing as "the beautiful Broadway star."

After intermission, Al. Lydell and Bob Higgins offered their quaint rural comedy skit called, "A Friend of Father's," in which Lydell plays the old rube who has young ambitions, and Higgins appears as the village smarty. A young woman is interpolated into the skit for a brief moment.

Mme. Sarah Bernhardt, assisted by a company of six, offered the dying scene from "Camille," which was first introduced to the audience by a member of the cast reading the synopsis in English. The act ran twenty-eight minutes, allowing Mme. Bernhardt to get a great reception and a remarkable ovation at the finish. Her work in reading the long speeches while lying in bed and her splendid acting, are masterpieces to which the vaudeville stage is seldom treated. The act held every one spellbound.

Just then, several of the audiences thought they would leave, but Belle Baker stepped out and opened her act with her well known "Baker" number. It started things off right. A Hebrew comedy song followed, and then an Italian comic. A popular war song was next, and then another Hebrew comic. That stopped things. Miss Baker endeavored to make a speech, but the audience insisted, and she sang a semi-popular war balled, after which she tried to retire. But the crowd, which was still seated, seemed reluctant to allow her to depart, and she was compelled to sing another comedy song before she could make her little speech. She appeared in a beautiful white, girlish dress, which made her look more resplendent than ever and her work at this performance was a deserving triumph and the severest handicap possible to offer a single singing comedienne.

Stewart and Donohue offered a plastic posing turn as a closing feature, in which they showed ten separate poses of artistic value. S. L. H.

RIVERSIDE

Camilla's Birds, a collection of Australian cockatoos, opened the bill and displayed an intelligence almost human in their presentation of a little vaudeville sketch. Bird actors, bird dancers and bird acrobats went through a fast moving program ending with a well executed fire drill.

Renee Florigny, a French pianiste in the second spot, rendered a musical program of an artistic excellence rarely heard in vaudeville. Her selections were all of the classical order and as she is an artist of no mean attainments her playing was keenly enjoyed. The selection from "Lucia," played with the left hand, was brilliantly executed and phrased with fine intelligence.

Josephine and Charlotte Amoros, assisted by four girls, sang songs in French and English, offered a neat dancing specialty and ended with a fine exhibition of acrobatics, or, as the program states, a demonstration of physical culture. The act is full of snap and speed and the girls work in a manner which leads one to believe that they enjoy the act fully as much as the audience.

Roy Cummings and Ruth Mitchell have an act constructed solely for laugh provoking purposes and it succeeds admirably. Cummings is one of the best eccentric comedians seen in vaudeville in many months and his work was keenly enjoyed. His slides and falls aroused much merriment, especially among the younger element of the the audience. He was ably assisted by Miss Mitchell, who is an excellent foil for his antics.

Bob Matthews and Company in "The Rounder of Old Broadway" introduced a number of characters associated with the night life of the great white way. Matthews describes in song the characters of the little sketch and they appear and in well written dialogue develop the story. The parts of the old actor and that of the girl were particularly well played.

Harry Fox, closing the first part, had things all his own way and could have remained on almost indefinitely, had not his stock of songs and stories given out. He sang his entire repertoire of new and old songs and even then the audience demanded more. Few vaudevillians possess Fox's pleasing personality, which is his big asset, so great is it that it really matters little just what his style of offering is, one thing seems to please as much as another.

The Misses Lighter and Newton Alexander met with success in their songs and dances. The act is a favorite with Riversideside audiences and they were well received.

Joe Jackson's trunk and bicycle failed to arrive in time for the afternoon performance and he was forced to go with what wardrobe he could borrow and a wheel obtained from the property room. Needless to say this handicap was too great to overcome and in consequence he failed to score. He struggled hard, however, and at least did his best to overcome the difficulties.

Pat Rooney and Marion Bent have discarded the newsstand and now do their clever dancing specialty before a new drop showing a fashionable uptown apartment house. While there is a thread of a story in their act, it really amounts to little, as Pat's dancing is the big feature, and in this he can hold his own with the best of them. He is still telling the "tax on the seats" joke and announces that it is his personal property through right of discovery, and all others that use it are infringers. The gag really amounts to but little, but it seems to be a sore spot with Pat.

Miss Bent is wearing some new and gorgeous gowns and contributes no small part to the act's success.

Maria Lo and Company in "Porcelain," a reproduction of some of the world's masterpieces of china, closed and, considering the lateness of the hour, held the audience in well. W. V.

COLONIAL

A capacity house greeted the artists that entertained them. Bessie Clayton and her company of dancers, and Burns and Frabito scored the big hits of the show, with Harry Carroll and Beaumont and Arnold running a close second.

Pathé News opened, followed by Hill and Sylvany, who offered a cycle act that contained a few excellent tricks. Hill is a veteran at the game, and has lost none of his equilibrium while balancing on the unicycle. Miss Sylvany acts as top mounter, and is carried by Hill, who performed to the liking of all.

Clara and Emily Barry opened with a song telling who their folks were in the show business, that is very well written. They then go into songs and dances that were put over in good style. Clara sang a comedy number that was excellently delivered, and received a big hand. They do a Chinese song and dance for a finish that sent them off amid heavy applause.

Bostock's Riding School, consisting of four people, went through an ordinary routine of bareback riding. The strength of the offering consists of putting five boys through the test of riding with the aid of a "mechanic." A watch is offered for the best rider. The audience designates the winner by applause.

The first real hit of the afternoon went to Burns and Frabito, who offer one of the best comedy acts in vaudeville. Both are masters of the art of delivery, and their Italian characters left nothing to the imagination. Their songs and string music were heartily enjoyed. Frabito sang a ballad in splendid voice. The "Balloon Bit" is quite the funniest piece of business seen in many moons. They stopped the show completely, after taking six bows.

Bessie Clayton, assisted by Paisley Noon, Charles Strickland, and the Mosconi Brothers, closed the first half. Miss Clayton slipped on her entrance, but fortunately, was not hurt. From then on, the spectators were treated to dancing, the like of which can only be offered by this aggregation. Louis Mosconi's eccentric steps and Miss Clayton's toe work were applauded to the echo. The act also stopped the show.

After intermission, Ethel MacDonald proceeded to entertain with types she has met. A war song is sung and, after this, old and new numbers were introduced covering a period of fifty years. The act could stand a little speeding up the first few minutes, as the finish can take care of itself. However, it is an excellent vaudeville vehicle.

Beaumont and Arnold were a solid hit with their act called "The Sergeanteen." Many bright lines are uncovered while the playlet is in action. A song about the "Wise Old Owl" was also well delivered. Miss Arnold's splendid dancing and graceful high kicking were the signal for prolonged applause.

Harry Carroll held down next to closing position in good style. His pleasing manner, expert piano playing and well delivered songs of his own composition, were received most cordially. A few new war songs were introduced, some of which bid fair to be big sellers. Carroll then offered a buck dance, proving conclusively that he is also a master of difficult steps. He received a big hand when he finished.

The Eddy Duo closed the show. Their work on the wire is expertly handled. The male member turns a complete back flip on the wire. Their work was so entertaining that only a few left while they were on view. J. D.

VAUDE. HOUSES MUST DIM LIGHTS

WASHINGTON, Dec. 25.—H. A. Garfield, Federal Fuel Administrator, has denied the request of the V. M. P. A. to allow vaudeville houses to use display signs on "lightless" nights. He states that although appreciative of the work vaudeville houses have done for the Government, they cannot allow exemption in their favor, as the supply of coal is too limited.

FIFTH AVENUE

An audience that filled every seat and occupied every available inch of standing room, was present at the opening show Monday afternoon.

Walter Ward and "Useless" were in number one spot, and presented an A-1 bicycle act. Ward makes his entrance on a unicycle, and then mounts a bicycle and does a number of very difficult feats. He then returns to the unicycle, on which he "jumps" up a flight of twelve steps and "jumps" down them again. He then carries the unicycle up the steps and "jumps," on his single wheel, down to a table and thence to the stage.

For a finish he rides down an incline to the theatre aisle, up the aisle to the front of the house, and back to the stage. He is an expert on the wheel, and his performance won for him much hearty applause. "Useless" is Ward's assistant who, by his apparently always being in the way, furnishes the comedy of the act.

Lew Reed and the two Wright Girls offered a pleasing act made up of songs and dances, with a little violin playing. They start off with a three-part song, which is followed by a patriotic number by one of the girls. Reed then does a soft-shoe dance, after which the Misses Wright render a Southern melody, and go into a dance. Reed next appears and gives a solo on the violin. For a finish the girls sing, Reed plays the violin and they all dance.

The act is well presented, the trio being good entertainers. Reed is a capital dancer, and his partners put their songs over well and make a splendid appearance in three changes of costume. They went off to rounds of applause.

Coakley and Dunlevy, two black-face comedians, were seen in their act "Over there." They have a special set, which shows the trenches in France. They represent two colored men in Uncle Sam's army, and carry on a conversation, which is interrupted several times by the bursting of bombs and the firing of guns. They are entertaining performers, and put their material over well. While the trenches "over there" do not offer much opportunity for laughs, this skit is well put together and, while it is often exaggerated, brings out the natural humor in the colored man and shows that he can turn the most serious situations into a laugh.

Reinie Davies, assisted by a pianist, was liked so well that an encore fell to her share. She rendered five songs, which ran the gamut from an Irish number to a war-time number, and won favor with each. Miss Davies has a pleasing personality, and wears handsome gowns, making four changes. She talks the verse of each song and half-talks, half sings the chorus, but she gets the most possible out of them.

Fred Allen was seen in an act that brought many laughs. He started in with a burlesque ventriloquial stunt, and then did some clever juggling with four balls. He made burlesque attempts at hoop-rolling and hat juggling, but always came back to the ball juggling. During the act he keeps up a rapid fire of comedy patter, and it is this that wins for him. Aside from his ball juggling, at which he is remarkably expert, he does one hat stunt that brings applause. The rest of his act is nonsense, but is presented in a takable manner. At the close of his work the pictures of Washington, Wilson and the Stars and Stripes were thrown on the curtain, and in answer to rounds of applause the words "Much Obliged" were screened.

"The Naughty Princess," a very elaborate musical comedy production, closed the show. It employs eight principals and a chorus of twelve, contains some pleasing numbers, some good comedy lines, and some that are not so good. All in all, it was well reecived. The production was handicapped by the non-arrival of its settings, and house scenery was used for its two scenes. The work of the company was good, but the piece would be improved by judicious pruning. E. W.

VAUDEVILLE

AMERICAN

A well arranged bill was offered for the first half of the week and the Monday night audience gave it the stamp of approval. The Yaltos, man and woman, opened with a meritorious dancing act. Their first offering was a dance of the up-to-date kind, which has held sway for some time. Their second was a waltz, in which they introduced the modern and old style steps, and the third was a whirlwind affair which they finished by making the circuit of the stage, alternately swinging each other the while. They are graceful dancers and belong in the first rank.

Two men, billing themselves as "The Steam Fitters," and dressed in the regulation overalls of men in that trade, presented an excellent singing act. They gave their first number on a darkened stage, after which the lights go up and they bring on a piano, which they alternate in playing. Together they sing two more songs and one of the men whistles a solo number. Each has a good voice and uses it well. The act scored a success.

Robinson's Baboons proved to be an unusually good offering in the animal line. The monks are remarkably well trained and do some capital stunts. With the exception of a little globe walking done by one of the animals the act is given over to bicycle riding, two of the monks doing the work. They both ride single and then in tandem.

Buddy Doyle styles himself "the magician," but offers an act given over chiefly to singing. He renders three songs and one recitation and does both well.

The Six Royal Hussars, all women, have a worth while musical act. Their first offering is rendered on trumpets by the sextette. Then comes a number with three cornets and two trumpets. This is followed by a cornet solo in which the player gives a good exhibition of triple tongueing. In a change of costume, three of the women then give a number on drums, which gives way to a trombone solo, with piano accompaniment. This is followed by a saxophone quintette and they finish with a cornet sextette. It is a showy act and should always find favor.

Irene Trevette was on first after the intermission and scored one of the great big hits of the bill. She opened with a song in Italian and followed it with her impression of Anna Held singing in French. Her last three songs, two of which were of the patriotic order, were rendered in English. Miss Trevette is attractive, sings well and has a pleasing personality. She responded to one encore and could easily have taken another.

Leila Davis and Company were seen in a suffragette travesty melodrama entitled "As It May Be," which was well liked but did not receive the approval it merited. The skit depicts how things may be in 1953 when woman suffrage dominates the world. Two women, one a poor carpenter, who smokes a corncob pipe, and the other a rich grass widow who is paying alimony to her ex-husband, are in love with a young man, whose mother runs a delicatessen store. The rich woman has the young man in her power as she holds a mortgage on his mother's store, but the carpenter saves him for herself by paying off the mortgage.

Miss Davis did excellent work as the carpenter woman and the two other characters were well played.

Browning and Dawson in their blackface comedy offering, in which Dallas introduces harmonica playing, were one big laugh and were called upon to respond to an encore. The boys are capital negro delineators and well deserved the recognition they received.

The Leo Zarrell Duo, man and youth, closed the bill with their capital acrobatic act. The youth is a remarkable top-mounter and is put through a series of startling feats. Many of the stunts drew loud applause.

The feature film is "Shirley Kaye," with Clara Kimball Young as the star.

E. W.

ORPHEUM

Although it was Christmas Eve, the house was pretty well packed.

In number one spot was James J. Morton. He does his usual turn of announcing the acts before they appear. He started off great but seemed to fall down toward the finish of the show.

Sterling and Marguerite followed. They are billed as the Nifty Surprise, the fact that they are trapeze artists furnishing the surprise. The act employs a novel opening, it being Sterling carrying the girl upon his shoulder with her singing a number from that position. After opening in one, they go into full stage and indulge in some hair-raising stunts on the parallel bar. Before the finishing trick, the girl does some dancing, which was well executed and brought forth much applause.

Alfred Bergen, a baritone singer, made his appearance with a band around his arm with three service stars on it, denoting that three members of his family are in the service. Among the numbers offered was the Marsellaise, which brought the audience to its feet. He was compelled to respond to several encores.

Boganny's Lunatic Bakers came next, with their wild antics. One of the midgets stands some terrible abuse and is depended upon to get laughs. One of the bakers fakes a dive over ten men, landing alongside of the sixth one. The burlesque boxing bout at the finish furnished great amusement for the Orpheumites. In fact, the entire act, although it resorts too much to slapstick, received a hearty round of applause.

George Rockwell and Al Wood, with their same old line of rapid-fire talk (the talk being done by George), went over big. The act took a long while to come on and brought its own applause with it.

Before intermission came Robert T. Haines and his company, presenting "The One Way Out." Haines certainly presents a classy act. If the general run of vaudeville would all be up to the standard of this act vaudeville would soon make the legitimate end of the profession a thing of the past. The act is well written, acted and spoken, with a wallop at the finish that "knocked them off their seats."

During the intermission the orchestra played a selection called "Santa Claus." The audience appreciated this bit as well, if not better, than some of the acts upon the program.

Florenz Tempest, assisted at the piano by M. George Harriss, did not go as big as was expected of her. Her numbers only received scattered applause and no real hand was given the turn until Harriss joined her in a number at the finish, which was the only real live spot in her routine.

Conroy and Le Maire, in their new farce, "The New Physician," received an ovation upon their entrance. Their gags are all well put over and were heartily appreciated by the audience. Especially was this so of the part where the physician is about to practice dissecting the body of the patient.

The Farber Girls, in next to closing spot, ran as big as usual. Offering a routine of songs and gags they almost stopped the show.

In the closing spot was "Fantasia," a scenic novelty. The effects produced are beautiful and had the audience guessing as to how it was done.

The Hearst-Pathé News Pictorial found most of the people going out. L. R. G.

DANCERS GET CONTRACT

Thomas Handers and Arthur Millis, eccentric dancers and comedians, now appearing in "Flo-Flo," have been put under long time contracts by John Cort.

"COLD COFFEE" BOOKED

"Cold Coffee," the Hans Roberts sketch written by Charles Horowitz, has been booked for thirty-seven weeks over Pantages time.

AUDUBON

The show was opened by Veronica and Hurl Falls, an acrobatic team full of pep, and with an act full of good stunts. They fall and tumble all over the stage, and started things off by making the audience laugh right at the beginning of the show. Two of the stunts done by the man are difficult and well done. The last one was a dandy closer, and earned them a good round of applause.

In the second position came Marie Donahue, who has a sweet voice, but little volume. She sings several classical numbers, and a medley of old-time compositions. For an encore, she sang a patriotic ballad. She should try and sing louder, for on Monday she could hardly be heard back of the ninth row.

Clayton Macklyn and Company came on in number three. The story of their sketch is as follows. A dramatist has fallen in love with his best friend's wife. She has gone to the dramatist's apartments. While there, the husband calls, and she hides. The husband and his friend have a long talk, during which the husband's suspicions are aroused. He finds his wife's handkerchief, thus discovering her presence, and wants to kill the other man, but his wife comes in and explains something that happened a year ago. She sends her husband out of the room on a pretext, and explains to the dramatist that it's all over. There is mutual forgiveness, and all ends happily.

The turn is fairly well written and acted. The woman plays her part with conviction, and the men handled theirs with a fair amount of skill. The act is strong enough to go over without the last line, "Give it to the Red Cross, they'll give it to the boys over there."

The bill was split here by "Damaged No Goods," a Fox comedy, full of laughs and foolishness.

The Two Cooleys and Fay came next. This turn, with two men and two women, in blackface, is one of the best of its kind seen in a long time. They have got together a lot of good comedy bits, and put them over in real good shape. One of the men, who does all of the clowning, is good, and it is his bits that put the act over. The Ford and street car bits are clever, and got many laughs. His dance got him a round of applause. The gossipping bit by the two women helped out somewhat. They harmonize well and their two numbers were well put over. They were forced to take five bows and an encore, after the sign announcing the next act had been placed. The girl who wears the striped stockings should speak louder, as she could hardly be heard Monday night.

Billy Gould came next. He has a good monologue, lots of personality, a fair voice, knows how to tell stories, and put over numbers. He told a batch of stories concerning his trip from here to London, and back. Most of his stories are about the war, and are good. The Irish banquet story is old, but he put it over anyway. He also sang several of his own compositions, and put them over in a clever, characteristic way. He does a step or two that helps out, and took three bows, and three encores. His manner got the audience, and he went over for a good sized hit.

J. Conroy and his diving models, two young women, closed the vaudeville part of the bill. Conroy is the world's champion life saver, and on the strength of that has put together his act. They do several poses, none of which are new, or exceptional. While the tank is being filled, the screen is let down, and pictures of Conroy's medals are shown. They next go into a number of fancy dives, all of which have been done by every diving act this reviewer has ever seen. The only thing new about the act is the last stunt. Conroy should originate some new dives, if he wants to stay where he is.

Due to the holidays, the dancing contest that is held on Monday night was put off, and "All for a Husband," a Fox feature, with Virginia Pearson, closed the show.

S. K.

CITY

Following the Universal News Reel, the show was opened by The Paldrens, two men and two women.

One of the men takes charge of the properties of the act. The others go through a fast routine of acrobatic stunts that starts things rolling nicely. They work well, and their routine is well arranged. Their closing trick is the best in the act, and they did well to put it there.

Nevins and Louise were on in number two. They have a high-class singing act and deserve the hit they made. The man in the act puts in bits of comedy that help the turn along, and the womanu plays well. Their Italian and yodling numbers earned them an encore.

In number three was "Danny," an Irish sketch full of witty lines, and good acting. The daughter of the O'Learys is very up-to-date in her ideas. She has been keeping company with a Mr. Jones, who refuses to meet her people. Her brother "Danny" is a prizefighter, who has made a lot of money, and spent it on his family, and he objects to the meetings. He induces Jones to come upstairs, and shows him up before his sister. His bluff called, Jones, who is a notorious crook, lets himself out, and all ends happily. The woman who plays the part of Mrs. O'Leary, does some very good character work. Danny's part is well handled, and the other two do well.

Rich and Le Noir followed them with a skit about a married couple, who always quarreled. They open with a line of fast chatter, and go into a number of songs, finishing with a double accordeon and guitar number that earned them an encore. They have lots of personality, a good act, and play well.

Faber and Taylor were on in number five, and, with their gags and nonsense, scored a good sized hit. They have a number of good gags, and know how to put them over. The girl in the act clowns all over the place, and had the audience going all of the time. Their finish put a bang into the show, and they took four bows.

The World Dancers came next. The woman who does the announcing might be discarded, as she adds nothing to the act. They show the evolution of the dance from the days of the savage to the modern cabaret. An old-time savage war dance opens, and is followed by an Egyptian, a Grecian, a Russian, a Colonial and negro numbers. A number of modern dances come next. The dancing of the woman in the last numbers is very good. The Cossack dance is very well done, and adds much to the turn. They finish with a resume of the numbers as they would be done to-day. The act went over for a good sized hit.

Corbett, Shepard and Dunn came next. They have a classy singing act, and put over several popular numbers in fine style. The bits of business, while singing the medley number, just fitted in and helped put the act over. The voices of the tnree sound well together, and they took an encore and three bows. They should not try the effeminate bit while singing the knitting song, as it does not help them any, and makes them look foolish.

The vaudeville part of the show was closed by Pauline's Leopards. This act has nothing unusual about it, except the carefree way in which Pauline handles the animals. They go through the usual circus routine that acts of this kind use, and such bits as playing dead, and so on, are needed to liven it up.

"The Kingdom of Love," a Fox feature with Jewel Carmen, closed. S. K.

"MAYBLOOM" ROUTED

John Hyams and Leila McIntyre have been engaged to tour the Orpheum Circuit in their latest sketch entitled "Maybloom," which scored a hit at the Palace recently. The tour begins Jan. 1. They were last seen in their own musical comedy, "Girl of My Dreams."

VAUDEVILLE

FRANCIS P. BENT

Theatre—*Palace.*
Style—*Illustrated lecture.*
Time—*Eighteen minutes.*
Setting—*Movie screen in one.*

Alderman Francis P. Bent is offering an act disguised under the name of "Uncle Sam's Army and Navy." The turn is a series of old-fashioned slides and a few dashes of motion pictures. He talks as each slide is shown and has a good delivery.

Bent starts with a picture of "The Minute Men" and an explanation that this country did not seek war, but that circumstances brought us into it. He then shows pictures of "The Battle of Lexington," Patrick Henry, Lafayette, John Paul Jones, a glance at a fight on Lake Erie, an airplane, Admiral Dewey, Generals Grant and Lee, General Funston, a peek at West Point, an explanation of American inventions such as submarines, telephones, etc., General Pershing, soldiers marching and being reviewed by President Wilson and a slide of Betsy Ross showing the first American flag while the orchestra strikes up "Dixie."

Then comes the final strong appeal about our sure victory and a picture of President Wilson. As an act, it is badly framed, as an illustrated lecture the talk is better than the illustrations. With the material Bent has to fall back on and use, however, the lecture cannot go wrong. S. L. H.

DAWSON AND BROWNING

Theatre—*Warwick.*
Style—*Blackface comedy.*
Time—*Seventeen minutes.*
Setting—*In one.*

Ben Dawson, formerly of Lemaire and Dawson, and Billy Browning, late of Browning and Dean, have joined and put together an act that should bring them plenty of bookings. They have excellent material, which they use to the best advantage. They are excellent performers and, with Dawson doing the straight and Browning the comedy they make a strong team.

They start the act with the conversation stuff which is broken into by a song rendered in good voice by Browning. Then the talk turns to the subject of music and Browning, in a comedy way, plays a tune. This forms an excuse for the introduction of a third man, Dassel, who comes as a surprise.

Dassel plays the harmonica and last Thursday he played it so well that the audience made the house ring with applause. He is undoubtedly the best performer on the "mouth organ" seen hereabouts in many moons and gets music out of the little instrument that we never knew was in it. E. C. W.

BORDEN AND DWYER

Theatre—*Palace.*
Style—*Comedy skit.*
Time—*Eighteen minutes.*
Setting—*In one.*

Eddie Borden has an act in which he receives valuable assistance from "Sir" Jas. A. Dwyer, who is a great feeder and straight man for his eccentric work.

Borden is a clown comedian who starts the act off with a sure-fire laugh, followed by a great line of chatter which had the house rocking with laughter. Dwyer then does a number in an excellent manner, dropping his English fop antics and getting right down to the meat of the act. Dwyer also plays the piano and Borden a one-stringed violin, offering a mock ballad in great shape.

Borden next sings a song a la Bert Williams, putting it over in great style. They stopped the show at this point and as an encore Borden offered a dandy dance, accompanied by Dwyer.

As a two-men laugh winner the act is a big-time, sure-fire hit and cannot go wrong in any spot in any house. S. L. H.

NEW ACTS

(Continued on page 19)

MISSISSIPPI MISSES

Theatre—*Palace.*
Style—*Dancing.*
Time—*Seventeen minutes.*
Setting—*Special.*

Ralph Dunbar has produced an act with eight girls and one man which is called a revue of picture dances.

The turn opens with a special violin playing leader talking a song from the orchestra pit, where he informs the audience that the girls will do several old fashioned dances. The girls are dressed in a novel manner and do a minuette, a waltz, schottishe and cake-walk. This number needs more rehearsing. The leader next says the girls will offer another number to the tune of the Humoresque in which they will do some classic dancing.

The leader then steps upon the stage and plays the violin, as he tells in poor diction and lyrics, that the girls will do several foreign dances. The first is an oriental number.

Next comes a poorly executed dash of a Spanish number, then an Irish reel, a French toe dancing specialty fairly well done with the exception of bad looking shoes on the girl, a rather good Russian dance, a fair Scotch number, an alleged Hula dance and a finishing cabaret number in which all the girls take part as the closing ensemble.

The act is well routined, but needs more rehearsing, with a change here and there in the personnel of the dancers, who should be specialty dancers if they are going to do specialty work. The man works hard, but his delivery should be improved. While the act shows a flash, it is still crude and needs plenty of work to get it into conditions. S. L. H.

EMMETT CORRIGAN & CO.

Theatre—*Palace.*
Style—*Scenas.*
Time—*Twenty minutes.*
Setting—*Special.*

Emmett Corrigan is assisted by a company of five in showing three scenas of what he terms "War Ballads."

The opening one shows him seated in a living room dressed as a British officer and taking tea with a young woman while he recites one of Robert W. Service's "Rhymes of the Red Cross," entitled "Afternoon Tea."

The second is where he impersonates a Northern fife player and is telling to a Southern uniformed drummer how he was nearly caught as a spy during the Civil War. This is called "The Re-Union."

The third one, however, is the strong point of the act. Corrigan is dressed as an American National Guardsman, and is on a dock awaiting the sailing of the ship which is to take him to the front and over the top. Here he encounters what he calls a slacker and entreats him to join the colors before he is drafted. In this scene he shows a comfykit and what each article means and the sentiment attached to the knitted socks and sweater. This is called "Atta Boy" and is supposed to show our present high pitch of enthusiasm.

Mr. Corrigan was a trifle upset in his lines on two occasions, but managed to get things together and finish the act strongly. His supporting company are all good types and do their bits well. However, we would advise having special leg drops painted for the dock scene, as a wood set does not look good on the fringe of a wharf.

When the few rough spots are taken off the act, it should be in good shape and be a timely subject for big-time booking consideration. S. L. H.

"THE GOLDEN BIRD"

Theatre—*American, Chicago.*
Style—*Novelty musical.*
Time—*Seventeen minutes.*
Setting—*Special.*

"The Golden Bird," a novelty musical act, is one of the best vaudeville offerings ever presented in this part of the country.

The act opens in one, with a beautiful girl playing the violin in a manner which would easily have won the audience by itself. After playing two selections she makes a short announcement about the accomplishments of the Golden Bird. The curtain then slowly rises on a full stage setting, showing a gorgeous Futuristic drop. In the centre is a big cage with the bird inside. An assistant takes it through the audience and states that it will imitate any musical sound made upon the violin, which it does.

The girl then plays a number of popular and classical selections upon the instrument and the bird whistles a melodious and thrilling obligato to each number.

The violinist, Miss Hattie Kitchner, is a fine musician and plays excellently. The combination makes of the act an offering strong enough to fill an important position on any big time bill. M. H.

AL SHEAN & CO.

Theatre—*Proctor's 125th St.*
Style—*Burlesque.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

The act that Al Shean and Company are presenting ran just fifteen minutes too long. It is supposed to be a burlesque.

The story, if it can be classed as such, is that of a married woman who has a lover. The husband discovers him and states that as long as she loves the stranger better than himself he will let her get a divorce.

The curtain descends. The husband comes out in one then and explains that one year is supposed to elapse between the two scenes. Then the curtain rises again and the wife is now living with her former lover, but has her former husband as her secret sweetheart.

But what's the use of explaining it any further. If Al Shean wishes to present a burlesque upon a melodrama why doesn't he select a theme that is worth while. How the act ever got on at Proctor's Theatre is a mystery. L. R. G.

EVELYN CUNNINGHAM

Theatre—*Loew's American.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*Special drop.*

Evelyn Cunningham has a "personality" act, which means that, while her voice is not extraordinary nor her songs marvelous, she makes a distinct hit. Acts of this sort are either very flat or very good, and this artist's falls into the latter class.

Miss Cunningham works before a rose-colored velvet drop and has three costumes, all good looking. She opens with a straight ballad song, followed by one in sunbonnet and gingham, which is cleverly written and got across very well. Then comes one in evening dress called "Her Romeos," in which she does imitations of the various men who have proposed to her—English, Irish, French and Italian. For an encore she sang a specially written song in which she thanked the audience for calling her back.

There is no question of Miss Cunningham's success, as the act has class and quality. P. K.

MISSES BLACK AND WHITE

Theatre—*Eighty-first St.*
Style—*Dancing and tumbling.*
Time—*Ten minutes.*
Setting—*Full stage special.*

These two girls are about the most limber in their movements that the writer has ever seen. The things they can do are very unusual, and to their acrobatic and dancing talent they have added a novel setting and unique costumes. The act is too good for an opener, the position it held at this showing.

Their setting represents a boudoir, beautifully done in modern style. The girls wear, respectively, red and white pajamas. They first do an acrobatic dance which is both graceful and remarkable for its difficulty, and the audience constantly interrupted them with applause. For a finish they take the bed apart, making of it a platform and then perform some breath-taking stunts.

These girls have a novelty which should place them in the top notch of vaudeville. P. K.

THE BIG FOUR

Theatre—*Loew's Victoria.*
Style—*Quartet.*
Time—*Twelve minutes.*
Setting—*In one.*

The four men in this act open with a straight song, which they deliver fairly well, and then one gives a solo on the ballad order, into the chorus of which the others join, making rather good harmony. A comedy number follows, and then the principal singer gives an Irish ballad. A negro chorus, done with pep, finishes the act.

The men work better in chorus than singly, for their voices are not especially good when heard alone. They blend so well, however, that they pass for wonders when harmonizing. The routine is varied and well selected, and the act works speedily, leaving no time for the house to get tired. For an act of the sort it is quite up to standard. P. K.

BARLOW AND DEERE

Theatre—*Greenpoint.*
Style—*Talk, song and piano.*
Time—*Ten minutes.*
Setting—*In one.*

Barlow and Deere are two girls, who enter and introduce themselves to the audience. It should be done in song or not at all. It is the one bad spot in their routine.

The girls then go into a number followed by a solo by Miss Deere with the Barlow girl accompanying her on the piano. They spring a few gags and Deere does a love speech which is burlesqued by Miss Barlow.

The last number is a knitting number. Who doesn't do that nowadays? The duet drags just a little.

It is a good three-a-day turn. L. R. G.

BURKE BROS. AND KENDALL

Theatre—*Delancey St.*
Style—*Singing and juggling.*
Time—*Ten minutes.*
Setting—*One and four.*

This is a very good closing act.

It opens with a line of talk by all three. Then one of the brothers sings a popular ballad. Then they begin to juggle clubs, going through the usual routine of tricks used by such acts. One of the brothers also juggles the clubs while doing an eccentric dance. This was well done, and the hit of the act. They finish with some more of the stunts used by club tossing acts, and wind up the turn in fine style.

This is a good closing act, and, if they put in a few more specialties, would easily make big time. S. K.

DRAMATIC and MUSICAL

"GENERAL POST" IS DELIGHTFUL COMEDY SATIRE

"GENERAL POST."—A three act comedy by J. E. Harold Terry. Produced Monday evening, December 24 at the Gaiety Theatre.

CAST.

Sir Dennys Broughton	Thomas A. Wise
Lady Broughton	Cynthia Brooke
Alec	Cecil Fletcher
Betty	Olive Tell
Wilson	James Kearney
Edward Smith	William Courtenay
Albert Smith	Wigney Percyval

"General Post," brought to us from England by Charles Dillingham, and by him given a Yuletide presentation, is one of the most delightful satirical comedies New York has had the pleasure of seeing. It is true that it is properly called a war play, for several of its chief characters are supposed to be actors in the great world war, and much of the dialogue directly pertains to the struggle.

But it is neither sad nor grim; it brings no thought of the terrible conflict, but rather makes you forget it. It deals not with shot and shell, but with the changes which those who direct the use of those death-dealing missives are responsible for in the social life of a nation.

The time of the first act is fixed as 1911 and shows the family of Sir Dennys Broughton, aristocratic to the core, with its ante-bellum ideas of caste. Betty, the daughter, a social radical, falls in love with her father's tailor, her equal in every way except caste. He is in trade, she the daughter of a baronet. In spite of her views, however, love conquers, and she proposes to the young tailor. But he, with a sense of their social differences, refuses her.

In act two the war is well under way. The tailor has become a colonel and Betty's brother, Alec, is a subaltern in his command. Sir Dennys is a private in the Home Guard, and has to take orders from one of his own servants who is a sergeant.

The men philosophically accept the situation. Not so the women. Lady Broughton snubs the tailor-colonel, and Betty's false pride will not permit her to accept the man who once refused her.

The time of the third act is left for the future to decide, for the war is over. The tailor has won the Victoria Cross, and has also been promoted to a brigadier general, whose home-coming is celebrated by his fellow townspeople. He is worshipped for his heroism, and the war has accomplished that which nothing else could, given him social standing. Lady Broughton has been won over to him, and her only fear is that he will not propose to her daughter. As for that young lady, she, of course, capitulates.

The play is capitally written and well constructed. The incidents follow in logical sequence, and nowhere is there a jarring or inconsistency to mar the picture. The characters are well drawn, and are good examples of the types they represent, and all in all the author has given us a splendid play.

The several characters were excellently well played, there being no weak spot in the cast.

WHAT THE DAILIES SAY.

Times—*Clever and well sustained comedy.*
Tribune—*Light sustained comedy.*
Sun—*Delicious comedy.*
World—*Amusing English comedy.*

GERMANS ACT "MICHAEL KRAMER"

"Michael Kramer" was produced last Wednesday evening at the Irving Place Theatre. Good acting was done by Hans Unterkirchner and Annie Rub-Forester.

BARNES WRITES NEW PLAY

Howard McKent Barnes, author of "The End of a Perfect Day" and other plays, has just completed another entitled, "Baby Face."

LONDON TO SEE "GRASS WIDOW"

"The Grass Window" will be presented in London this spring, according to announcement just made by Madison Corey, the producer. William J. Wilson, who staged the play here, is now in London, and has just completed negotiations for its performance over there at the Alhambra.

"YES AND NO" IS A DRAMATIC NOVELTY BY A NEW AUTHOR

"YES AND NO."—A play in three acts, prologue and epilogue, by Arthur Goodrich. Presented Friday night, December 21, at the Forty-eighth Street Theatre.

CAST.

Appearing in the Prologue.

Auntie Phipps	Willette Kershaw
Nell (Mrs. Nicholas Rankin)	Eva Francis
Mrs. Berry	Emilie Polini
Gerald Kent	Kalman Mathus

Appearing in the Play.

Margaret Vane	Willette Kershaw
Donald Vane	Frank Wilcox
Phil	Walter Regan
Paul Derrick	Byron Beasley
Minnie	Emilie Polini
Jack	Robert Kelly
Emma	Marjorie Wood
Tom	John Adair, Jr.
Ruth	Lois Bartlett
Dan	William Read
Ellen	Margaret Lytle
Leach	Malcolm Duncan
Hooker	John A. Butler
Kittie	Adrienne Morrison

Appearing in the Epilogue.

Daniel Berry	Frank Aberwald
Ruth Berry	Sally Tysher
Nicholas Rankin	Irving Dillon

Whether or not Arthur Goodrich has in his first dramatic effort written a play destined to score a success only time will tell, but whatever the final outcome, he can at least claim the distinction of providing the real novelty of the season.

"Yes and No" with its double title, has a double plot and to present the play without the "cut backs" familiar in motion picture dramas and brought to the speaking stage by Elmer Reisenstein in "On Trial" he has provided double scenes for the development of the plot.

To be exact "Yes and No" is three plays in one, beginning with a prologue in which a young wife is about to elope with her husband's best friend. In order to prevent this two older women tell her the stories of their lives. As they begin their narratives, the play proper starts and for three acts the stories are simultaneously developed, on a stage showing two interiors. One is a home of wealth and luxury, the other a downtown tenement. In both the wives are neglected by busy husbands and simultaneously can be seen the wife who spoiled by riches has become an idle and useless woman who for want of better things to do imagines her busy husband is neglecting her, and the poor wife who working hard to help her husband make both ends meet believed his absences from home were due to some affair with another woman. The wife of the wealthy broker yields to temptation and lives to rue it while the poor woman is made of better stuff and successfully resists it. An epilogue follows, in which the experiences of the women teach the young wife of the prologue a much needed lesson.

The stage mechanism of this simultaneous narrative is a decided novelty. There is no division wall between the two sets and both are continually in view.

Willette Kershaw, Frank Wilcox and Byron Beasley impersonated the characters on the luxurious side of the partition while Emilie Polini, Malcolm Duncan, Robert Kelly, John Adair, Jr., and Marjorie Wood portrayed the people of the tenement.

WHAT THE DAILIES SAY.

Herald—*Stress placed on "No"!*
World—*A circus dramatic contrivance.*
Times—*Common place material badly developed.*
Sun—*Play of swift action.*
American—*Prolix, verbose and stuffed with incident.*

"FLO FLO" IS VERY PLEASING AND HAS CHANCE FOR SUCCESS

"FLO-FLO"—A Two-Act Musical Comedy, book by Fred de Gresac; lyrics by E. Paulton and Fred de Gresac; music by Silvio Hein. Produced Thursday evening, December 20, at the Cort Theatre.

—CAST.

Flo-Flo	Vera Michelena
Isidor Moser	James B. Carson
Robert Simpson	Oscar Figman
Billy Cope	Leon Leonard
Angelina Stokes	Wanda Lyon
Mrs. R. G. Stokes	Louise Beaudet
Count Pedro Di Seguilla	George Renavent
Carmen Carassa	Finita de Soria
Pink	Thomas Handers
Mud	Arthur Millis
Officer Casey	W. H. Mack
Maid	Marie Hollywell
Bella	Blanche Bellaire
Cora	Esther Ingham
Rosa	Anna Sands
Mona	Kate Stout

John Cort's production of "Flo-Flo" possesses the merits that usually spell success for a musical comedy, being pleasing to the eye and ear. It is lavishly produced, with an abundance of gorgeous costumes, has plenty of jingling music, and is presented by a competent company.

Of course, the story is slender, as it frequently is in this sort of play, but it is just as good as the best of them, and has the advantage of being well told in a fitting comedy vein.

The plot is all about a moneyless society climber who, in her ambition to retrieve her fortune and prestige, is about to sacrifice her daughter's happiness by marrying her to a man whom she believes to be rich and noble. In reality he is neither. The girl is in love with the sweetheart of her childhood, and the bogus count has some affection for a Spanish dancer. In the end matters are adjusted in the regulation musical comedy way.

The action takes place in two scenes, the first being the Bride Shop on Fifth Avenue, New York, and second the conservatory in the social climber's (Mrs. Stokes') country residence on Long Island, both of which give an excuse for the display of rich costumes.

Vera Michelena as Flo-Flo, a show girl looking for fame and fortune, was an attractive figure. She invested the role with the proper amount of chic and this, combined with her excellent voice, easily won her success.

James B. Carson and Oscar Figman make the most of their oportunities in the comedy roles of Isidor Moser and Robert Simpson, respectively.

Leon Leonard acted the role of Billy Cope, the youthful lover, well, and with the aid of the chorus, scored a hit in the song, "I Don't Know What You See in Me."

Thomas Handers and Arthur Millis, another pair of comedians, were Pink and Mud, two Pinkerton detectives, who, besides furnishing many laughs, did some grotesque dancing that brought down the house.

Wanda Lyon was pretty to look at and sang well, and Finita de Soria won plenty of applause for her singing and Spanish dance.

Louise Beaudet, as Mrs. Stokes, and George Renevent, as the count, added their quota of good work.

"Flo-Flo" is a lively and pleasing entertainment. The first night audience gave it the stamp of approval, and it well deserves success.

What the Dailies Say.

Times—*Pleases.*
Sun—*Combines humor, love and fashions.*
Herald—*A bright spot on Broadway.*
World—*Pleases audience.*
Tribune—*A revue of lingerie and laces.*
American—*Light of texture.*

"MADAME SAND" TO MOVE

Mrs. Fiske, in "Madame Sand," will move next Monday night from the Criterion theatre to the Knickerbocker.

OPENING DATES AHEAD

"Happiness"—Criterion, Dec. 31.
"Midnight Frolic"—Dec. 29.

OUT OF TOWN

"Show of Shows"—Philadelphia, Jan. 1.
"Lightnin'"—Washington, D. C., Jan. 28.

"SICK ABED" REHEARSING

"Sick Abed," Ethel Watts Mumford's new three-act comedy, soon to be produced by Klaw and Erlanger, by arrangement with Edgar MacGregor, is now in rehearsal.

"GOOD MORNING, ROSAMOND," SEEN AT THE 48TH ST.

"GOOD MORNING, ROSAMOND."—A three act comedy by Constance Lindsay Skinner. Produced Monday evening, December 10, at the 48th Street Theatre, by the Shuberts and Jessie Bonstelle.

CAST.

Rosamond Mearely	Lily Cahill
Mrs. Lee	Mrs. E. A. Eberle
Mrs. Witherby	Annie Hughes
Corinne Witherby	Marian Morgan
Mabel Crewe	Lillian Cooper
Wilton Howard	Dwight Meade
Dr. Frel	Robert Adams
Lassanavatiewicz	Herman Gerold
Alfred Marks	Arthur Allen
Dr. Wolle	Charles H. Riegel
Judge Giffen	Robert Forsythe
George Andrews	Sidney Macy
The Vagabond	Lowell Sherman

"Good Morning Rosamond," which was dramatized by Miss Skinner from her own book, deals with the adventure of Rosamond Mearely, a wealthy young widow in a Canadian village, which like all villages is peopled with narrow-minded people. Rosamond was the daughter of a poor, but honest couple. She married an old man who, when he departed this earth, left her with great wealth and when the play begins she has become accustomed to luxury, but has lost none of her romantic ideas.

One night as the "town clock is striking twelve," when all the house is quiet, and she is busy reading her favorite Browning, a mysterious stranger enters the room by way of the window. He describes himself as a vagabond and makes ardent love to the widow.

Of course the neighbors are scandalized, but what do lovers care for scandal mongers. The midnight visitor proves to be eminently respectable and well worthy of Rosamond.

The play is poorly written.

WHAT THE DAILIES SAY

World—*Without a glimmer of reason.*
Herald—*Weak in construction.*
Sun—*Amateurish.*
American—*Very crude.*

"LORD AND LADY ALGY" REVIVED

William Faversham presented a revival of R. C. Carton's Comedy, "Lord and Lady Algy," last Saturday night at the Broadhurst Theatre, with an "all star" cast. The performance, which was marked by excellent acting, had especial interest because of the fact that Maxine Elliott was seen in the role of Lady Algy. It has been several years since Miss Elliott last appeared on the New York stage, and she was given a hearty welcome. The play was well acted, every member of the company doing good work. The cast: Duke of Droneborough, George Fitzgerald; Marquis of Quarmby, Lumsden Hare; Lord Algernon Chetland, William Faversham; Hon. Crosby Jethro, Frederick Lloyd; Captain Standidge, George W. Howard; Brabazon Tudway, Macklyn Arbuckle; Richard Annesley, Franklin Fox; Montague Denton, C. Haviland-Chappell; Mr. Jeal, William Vaughan; Kinch, Harvey Hays; Swepson, Herbert Belmore; Mawley Jemmett, Philip Leigh; Wyke, Julian Vauxhall; Lady Algernon Chetland, Maxine Elliott; Lady Pamola Mallinson, Mrs. Edmund Gurney; Ottiline Mallinson, Eva Le Gallienne; Emily Cardew, Grace Ade.

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IT WORKS BOTH WAYS

That the N. V. A. intends to take steps preventing actors breaking contracts with producers is welcome news. It demonstrates that this organization, although primarily an association of actors, nevertheless will protect the producer or manager against the actor if need be.

The temptation of an actor to feel that the society exists in order that he may be protected against managerial oppression, but that it will aid him to work against the manager at every opportunity, is a great one. Absolute fairness in such an organization is a prime necessity.

An actor who signs up with a production, attends rehearsals regularly and then, when the attraction is about to open, gets a better offer and leaves, is a menace to the profession. Many such performers, no doubt, felt that the N. V. A. was with them and would protect them when such breaches of agreement occurred.

In the recent cases of this unscrupulous conduct on the part of actors, in which the N. V. A. took steps to prevent their securing further engagements, a precedent was set which should stand for all time. An equity association fails of its purpose if it does not punish its own members, when they are guilty, as well as those who impose on them.

Even if the actor has an opportunity to better himself, the producer who spends money and time on an act and rehearses for weeks has some rights in the matter, and that the N. V. A. admits and protects these rights shows the genuine worth of that organization.

LET THE CIRCUS MEN HELP

The transportation problems which have been hampering the government since the mobilization of troops and supplies began can only be solved by experts, and the most able men in this line in the world, the circus men, have offered their services to the country.

Whether the government will accept this offer or not is not known. In official circles there is a feeling that people in the show business are somewhat of a nuisance, utterly useless in times of peril and of no practical good whatever. Some such reasoning may result in the turning down of the circus men's offer. Such absurd things have been known to happen.

The circus experts are possibly the only people who can solve the transportation problem. The government theorists, who can work out all the plans of operation on paper, find that the work itself offers so many obstacles as to make their splendid reasoning invalid. Practical experience, and not intellectual grasp of the subject, is what counts in matters of this sort. The circus men have this.

The patriotic motives which inspired the offer are a credit to the profession. If the offer is turned down a great mistake will have been made. Even in that case, we have one more instance where show people were willing to do everything in their power to help the country in time of need, and we have one more conclusive argument with which to floor those who say that the profession is useless to the country, a self-centered and unpatriotic group.

WANTS NEW BURLESQUE BOOKS

Editor, NEW YORK CLIPPER:

DEAR SIR—Will somebody please put the old men wise, is all that can be said after reading on your burlesque page that the Mutual Burlesque Managers' Association intend to stop the duplication of material used in books of the shows. Often, during my conversation with persons regarding burlesque shows, they have said to me: "I like burlesque, but when you see one you see them all."

I had no argument against them; what they said was true excepting a few shows, the number of which you can count on the fingers of one hand.

We have to give the managers a lot of credit. During the last few years they have made wonderful strides towards making burlesque clean, wholesome amusement. But what the public wants is something new. I have in mind a second part of a Columbia wheel show this season that has been used over both wheels for the past five years. Also, during that time it was used for a part of a season as a headliner on big time vaudeville.

I must admit that it is hard to find new material for sixty or more shows, but it can be done. If the managers can be made to understand that a new book is as valuable to their show as new costumes and scenery, only more so, then burlesque will hold on to its large patronage, but, if the managers will continue to advertise "everything new but the title" and yet hand out the same book that the public has seen year after year, then they will surely find their business on the decline.

I am sure there are many other authors besides myself that would be pleased to cater to the burlesque managers, but nine times out of ten, if you approach a burlesque manager regarding a book for next season his answer is "I am going to use my last season's book" or "I am going to use the book that Bill Jones used last season."

For the benefit of the game, I think that the managers should not be allowed to change the title of their show unless they have a new book, as doing so is very misleading to the public. Burlesque patrons do not go by the name of the book, but by the name of the show, so that when they see a new name of a show they expect to see a new show. But in most cases they get "stung," as the show was the same as last season except the name.

Yours very truly,
BILLY E. WAITE,
947 Third St., Rensselaer, N. Y.
Dec. 14, 1917.

PRAISES STOCK CO. MEMBERS

HALIFAX, Nova Scotia.

Editor, NEW YORK CLIPPER:

DEAR SIR:—I would like to say a few words on behalf of some of the members of the "Academy Players" who were in our city at the time of the terrible disaster which overtook us; they deserve all the thanks we can give them for the noble way they stood by us in our hour of horror.

Carl T. Jackson and Roland Edwards both rendered the greatest assistance with their cars in removing the dead and wounded from the debris to a place of safety. Mrs. Edwards and Mrs. Borup assisted in finding homes where some of the homeless could be housed until aid came, and Evalyn LaTelle, although injured herself, along with Louis Albion, fed thousands of our poor sufferers with hot coffee and soups, in their dressing rooms in the theatre, which was provided by the management. Mrs. Richards did likewise until they left for New York, a few days after the disaster.

Our leading man, Carroll Ashburne, who was also a medical man, worked splendidly, dressing the wounded and removing glass that had been blown several inches deep into the injured. Gus Tapley also rendered valuable assistance in carrying the wounded to a place of safety. The sufferers of Halifax will always hold these people dear to their hearts for their untiring devotion in their hour of terrible trouble.

Mr. Albion, Mr. Jackson, Mr. Edwards, Mr. Borup, Mrs. Borup, Evalyn LaTelle and Luella Morey have stayed with us till now, Sunday, Dec. 16, rendering every assistance possible, and for the people of our stricken city I thank them. No finer company ever played Halifax and no stauncher, truer friends ever left us.

I turned over the theatre to the homeless and we fed thousands and sheltered thousands until better accommodations could be found for them among the citizens who were the least hit. I take this means of thanking the people who stood by me and my poor stricken brethren. Thanking you for all past courtesy,

Yours very truly,
J. F. O'CONNELL,
Manager, Academy Theatre.
Halifax, Nova Scotia, Dec. 17, 1917.

Answers to Queries

L. H. S.—It is the same Oscar Figman.

R. M. Z.—H. Reeves-Smith is a native of England.

M. S. L.—Hale Hamilton was in the original production of "Get-Rich-Quick Wallingford."

F. N. D.—Oscar Asche, the author of "Chu Chin Chow," made his debut in this country in "Iris."

C. S. G.—Sarah Bernhardt, in her younger days, was considered one of the few really great Camilles.

P. J.—You evidently refer to Louis Massen who has devoted himself to stage direction for several years.

H. F.—Constance Collier and Tyrone Power both played in the dramatic version of "Thais" at the Criterion Theatre.

E. M. B.—Eric Campbell, Charlie Chaplin's "big comedian," is dead. He was killed last week in an automobile accident in Los Angeles.

A. M. G.—Richard Bennett not only appeared in the first production of "Damaged Goods" but was responsible for the presentation of the play.

C. A. R.—1. It is the same Edwin Holt that played in "The College Widow" at the Garden Theatre. 2. Yes, Edmund Breese playing in the production playing the role of the football coach.

D. B. U.—1. Dan Collyer, who plays the role of Matty McGowan in "Leave it to Jane" at the Longacre Theatre, was a member of the Harrigan and Hart Company at the theatre now known as the Theatre du Vieux Colombier. 2. William Collier, now starring, was a member of the team of Reed and Collier.

TWENTY-FIVE YEARS AGO

Jay Hunt had the Prindle-Jay Hunt Co., supported by G. E. Lothrop's Stock Co.

The International Revolving Theatre Company was organized in Chicago.

The Professional Women's League was organized, with Mrs. A. M. Palmer, president; Ella Starr, secretary. Bijou Fernandez, "Aunt" Louise Eldridge, Isabelle Everson and Mary Shaw were among the charter members.

Gus Hill's "World of Novelties" played the Imperial Music Hall, New York.

Rialto Rattles

HUH?
Imagine Henry Lewis doing a straight.

SEEN ON BROADWAY'S BORED WALK.
Six English actors lined up against a German bar.

IMPOSSIBLE.
Will there ever be a week in moviedom without a judgment?

PARADOXICAL.
We know a Chas. K. Harris in Brooklyn who sells fish and meat.

XMAS ADV.
Will exchange seven ties, 14 pair of lavender socks, and four boxes of Ropos for a war song.

HORN OF PLENTY.
Who was it said that there's nothing in a name? How about Kale and Coyne? There's money in that.

HOW DO THEY DO IT?
A "Regular" actor wears a cap and a business suit, while a movie super wears silk hat, cutaway and everything.

RENTS GO DOWN.
Sign reads: "Parlor, Bedroom and Bath, fifty cents to two dollars." Most of us pay more than that for a furnished room.

NEW STUFF.
Julian Eltinge is to return to vaudeville with an act ten years old. Well, that's more up to date than most of the acts we see around.

NEED FOR CENSORS.
Why doesn't the District Attorney, instead of bothering about the shows, start censoring some of the costumes worn on Fifth Avenue this season?

DISCORDS.
Rothapfel announces that he will have "perfume symphonies" in his new theatre, the Rivoli. We bet some of his feminine patrons will be horribly out of tune.

HER ENGLISH ACCENT.
Alexandra Carlisle, playing an Ohio girl in "The Country Cousin," has been promoted to stardom, but she still pronounces "been" as though it were a vegetable.

A DEAD CERTAINTY
Scene: Grill at Friars' Club.
First Diner: "Will 'Flo-Flo' be a success?"
Second Diner: "Sure! Nellie Revell is handling it."

FULL O'SCOTCH.
The Mayor of Montreal called Harry Lauder a foreigner and stated that he wouldn't allow him to come and disturb such peace and quiet harmony as is prevailing in that city.

HAS CONFIDENCE IN HIMSELF.
Bert Leslie says that the one job in the world he would rather have than presenting an act in vaudeville, is as manager of the All-Ladies Minstrel Show that Gus Hill will send on tour next season.

NEW WRITERS.
Shortly after the premiere of "Words and Music," which was reported to have been written by William Shakespeare and Ludwig von Beethoven, a well known manager called up the theatre and said: "Say, where do those guys live? I want them to do a play for me."

REMINISCENT, MAYBE?
Did you get the way Vera Michelina looks down into the eyes of Paul Schindler, leader of the orchestra at the Cort Theatre, when she sings that song about a "little home in the country" in "Flo-Flo"?

There was more than one person in the audience the opening night willing to bet she will some day forget herself and sing Bayside (or is it Bayshore?) in place of "country."

LONDON NEWS AT A GLANCE

LONDON, Eng., Dec. 15.

Harry Balcon is touring Scotland.

The Lanns are still in South Africa.

Hetty King is still on the Moss Tour.

Albert Voyce is playing the L. T. V. Tour.

George Ross is doing well in South Africa.

Decars and "Tomato" are on the Gulliver Tour.

The Sprightly Sisters are at Collins this week.

Adeline Genee is to open a school for dancers.

London liked Terence Byron in "Simple Simon."

Nelson Kenyon expects to be gazetted any day.

Harry Marvello, the magician, is on the Moss Tour.

The British authorities have banned "Damaged Goods."

Roelgin's Parrots will be seen in London the week after next.

The three Morrellys played the Pavilion, Galashiels, this week.

Harpe and Harper played the Empire, Smethwick, this week.

Len Rosse, of Renton and Rosse, has been made a corporal.

George Robey returns to the Alhambra early in the New Year.

Johnny Osborn is now playing in "Zig-Zag" at the Hippodrome.

The Brothers may play the Hippodrome, Keighley, week after next.

The Hackett Quintette will be at the Palace, Grimsby, next week.

Wisper, the former comedy juggler, is now in the clothing business.

Jubb and Jerome closed their stay at the Olympia, Paris, last week.

The Gaumund Brothers are at the Hippodrome, Manchester, this week.

May Levy is doing her male impersonation act on the Gulliver Tour.

Harry Blake has bookings for a thirty weeks' tour of the Gulliver time.

The little Coppers will be at the Imperial Palace, Canning Town, next week.

Wolfe Land, having concluded his revue engagement, has returned to the halls.

The four Shades are closing to-night, a good week at the Coliseum, Burlsem.

Annie Rooney has been engaged for the pantomime at the Palace, Manchester.

Ned Esdale, the comedian, is running a concert party with the Home Defense.

Lilian Rickard has been worked on the L. T. V. Circuit and is to open shortly.

Wallie Briggs is playing the Baron in Harry McKelvie's production of "Bo-Peep."

Loie Conn closed to-night her fourth return engagement at the Palace, Burnley.

The two Sisters Fraser played a return date this week at the Empire, Killamarsh.

Bonar Law gives the amount raised to date by the entertainment tax as £4,500,000.

Sidney Sutcliffe, son of Arthur Sutcliffe, has been reported killed in aerial fighting.

Cambo and Castelle close tonight a good week, at the Palace, Summerhill, Birmingham.

Joy Wattle, the Australian prima donna, opens on New Year's on the Syndicate Tour.

Dorothy Levey is to play in Charles Gulliver's pantomime production of "Cinderella."

Reg Kay has received his discharge from the hospital and is now working on the land.

Allan Rochester, of the "Nalla Four and Lady Shoeblacks," is in the hospital slightly wounded.

George Lestocq has resigned from the Moss Empires and resumed his agency business.

The Society Four open next Monday in Edinburgh for a three months' tour of Scotland.

Charles Karsac and his "Devil-May-Cares" play the King's Theatre, Southsea, next week.

Gertie Millar and Alfred Lester will shortly appear under the management of Andre Charlot.

Hyde and Hilton played this week their fourth return this year at the Imperial, Canning Town.

Renee Kelly and A. E. Matthews last week at the Globe Theatre. Sold War Saving Certificates.

Harry Harrison, Percy Marvis and Bert Chapman are helping with concerts "somewhere in France."

"The Dog Show," featuring Reg. Bolton, begins its second week at the Palace, Blackpool, next Monday.

Charles Penrose and Billy Whitlock are in the Christmas pantomime at the Theatre Royal, Birmingham.

Harry Roy and Lillie Colden have a success in "The Bluff Boys," their new musical act recently produced.

Jack Bell has succeeded Jimmy Leermouth in the principal comedy role in "The Bewildered Barber."

Harry Blake, after a good week at the Hippodrome, Aldershot, plays next week at the Coliseum, Shoreham.

Charles Penrose, of Penrose and Whitlock, is rehearsing for pantomime at the Theatre Royal, Birmingham.

Harry Linden and Ida Berridge will play South London next week with Euston to follow week of December 24.

Robert Young, late of the Six Sports Co., has recovered from his recent wounds and rejoined his regiment in France.

Sydney and Melbourne have closed their music hall work and are now rehearsing for pantomime for Christmas opening.

Ivy Gallard plays principal boy in Arthur Clarence's Christmas pantomime production of "Robin Hood" at Consett.

Gladys Wyse, the Scottish comedienne, has been married to Lieut. Humphrey Grylls, of the South Wales Borderers.

Will Howgate, formerly manager of the Royal Varieties, Oldham, is now a telephonist with the Heavy Artillery in France.

Nearly £3,000 was the amount realized at the Alhambra concert on behalf of the County of Middlesex Motor Volunteer Corps.

The Royal Crests close to-night a fortnight at the Hippodrome, Devonport. They open next Monday at the Hippodrome, Exeter.

Greta Gray, recovered from her recent illness, has signed to play in "Old King Cole" Christmas at the Royal, Nottingham.

The five Bombays who are playing a three weeks' engagement in town, go to Paris on January 4 for an indefinite season at the Olympia, Paris.

George Glover, the original baritone of Betty Barclay and Baritone, has just received his commission and expects to be in France soon.

Manager Pearce of the Palace, Bath, has promoted upwards of sixty matinees, thereby providing entertainment for over 50,000 wounded soldiers.

Amber Wyville and George Edwin Clive have purchased the rights to "The Adventure of Room 6," a comedy sketch written by R. Guy-Reeve.

Tom B. Wheatley, the ventriloquist, who has been two and one-half years in the service, is now an air mechanic with the R. N. A. S. at Port Said.

Syd Mooring, of Mooring & Bentham's Agency of Folkestone, has again been wounded in action, and is at the Howard Gardens Hospital, Cardiff.

Tom Payne plays in pantomime for the Christmas season at the Shaftesbury Theatre. Meantime his act, "The Electrician and the Girl," is laying off.

Chris Van Bern, president of the Northwestern Society of Magicians, has been presented with a handsome jewel of the order and re-elected for another year.

Griffiths and Carmen have been engaged for the Christmas pantomime at the Alexandra, Birmingham. They will play Ali Baba and Ganem in "The Forty Thieves."

CHICAGO

OPERATE ON TEDDY ST. CLAIR

Teddy St. Clair, one of the girls with Gus Hill's "Mutt and Jeff Divorced" company, which appeared at the National Theatre the week of December 10, entered the American Hospital later to undergo an operation, which was successfully performed. Miss St. Clair will be able to rejoin her company in four weeks. Victoria Guyer, of the same show, recently underwent a serious operation, and is also on the road to rapid recovery.

BROCKELL CHANGES JOBS

A very important change in local film circles was made in the past week. F. M. Brockwell, manager of the Goldwyn branch, and prior to that associate manager of the Central Film Company of this city, has returned to the Paramount firm and on Jan. 1 will become manager of the Chicago office under the direction of Max Goldstine.

KETTERING HAS 3 NEW ACTS

Ralph Kettering is putting on three new vaudeville acts. William Schilling is presenting one called "The Naked Soul"; Rodney Ranous and Marie Nelson are putting on another called "The Truth," while still another is to be offered by Frank La Rue and Elsie Gresham, New Year's week, called "Don't Lie to Mama."

BABY VIOLET STILL AIDS LOAN

Following a recent appearance as a "four-minute-man" at the La Salle Theatre, Bert Stroud, of the Stroud Trio, brought on his talented little daughter, Baby Violet, who added around forty dollars to her half million dollars already collected for the Liberty Loan and Red Cross, in a tour of the audience during intermission.

JACK FAY DIVORCED

Jack Fay, in advance of Charlie Taylor's "Darlings of Paris" company, announced, while in the city last week, that he had been granted a divorce from his wife, Florence M. Fay (non-professional), December 18, the case being tried in Cook County. Leo A. Weisskopf acted as attorney for Fay.

FOR DU VRIES' TANK ACT

Edna Coleman, Caroline Nelson, Dolly Covera and Ihr Marks have joined the Du Vries-Van Hoven diving girls act.

DALY WITH "HONOLULU GIRL"

"Con" Daly, formerly in burlesque, is now with Norman Friedenwald's "Honolulu Girl," doing straight.

AGENTS TO PLAY MINSTRELS

The agents and associate bookers of the Orpheum, United and Western Vaudeville Managers' Association will combine in the giving of a huge minstrel show at the Olympic Theatre on Sunday afternoon, Jan. 13, the proceeds of which will be donated to the American Red Cross.

MARIAN GIBNEY SHOWS NEW ACT

Marian Gibney, formerly of the team of Bicknell and Gibney, showed a new act at the Rialto this week.

Miss Gibney was framing a double act with Jack Polk as partner but it has been shelved until later.

MAUDE PARKER IN LEGIT.

Maude Parker, who recently closed with the Whipple-Houston "Spooks" act in vaudeville, is now at the National as a member of Sherman, Gazzolo and Clifford's new production, "The Lure of the City."

MENNETTI AND SIDELLI BOOKED

Menetti and Sidelli, who opened a long route over the Pantages Circuit, December 2, are booked solid until the middle of next July. The boys will then sail to fill dates in Australia.

SHOWING NEW ACT

"Mrs. Goldstein and Janitor," the title of the new act of O'Rourke and Jordan, is being shown in the city the current week. They are carrying special scenery for this one.

BUTTERFIELD GETS COLEMAN

After closing his engagement in Waco, Tex., Wednesday night of this week, Harry Coleman will return to this city, prior to taking up bookings on the Butterfield time.

WAIMAN AND BERRY BOOKED

The act of Waiman and Berry, offering "Something Else, Please," has been given a route over the Ackerman-Harris circuit, opening at Jamestown, N. D., Dec. 20.

"BOB" SCHOENECKER TO MARRY

"Bob" Schoenecker, manager of the Gayety Theatre, has announced that he is engaged to marry Dollie Bunch, a non-professional, of Fresno, Cal.

"BIG BUD" DOING STRAIGHT

Frank Williamson, better known to his friends as "Big Bud," is playing the straight role of a doctor in Charlie Howard's comedy playlet, "Cured."

STOCK REPERTOIRE

MOSES TO OPEN STOCK IN TRENTON

WILL BE LOCATED IN THE TRENT

TRENTON, N. J., Dec. 22.—Montgomery Moses has decided to put a stock company into the Trent Theatre, opening on or about Saturday, Feb. 2. He has already started to organize his company.

The Trent has always been considered a leading theatre here, and has played the best of road companies, but Moses foresees a difficulty in securing future bookings owing to the lack of transportation facilities, and the fear of having his house dark for want of suitable attractions has caused him to turn to stock.

This will not be the first time he has run a stock company in this house. But, heretofore, it has been late spring before he ceased playing combinations.

The Trent stock will be made up of capable players, under the direction of a well-known director, and the plays presented will include such productions as "Cheating Cheaters," "It Pays to Advertise," "Hit-the-Trail Holiday" and other New York successes.

The present intentions are to stretch the stock season as far into the summer months as the hot weather will permit, and in all probability the same policy will obtain when the house reopens next season.

BLANEYS PLAN BROADWAY STOCK

Charles E. and Harry Blaney are negotiating for a Broadway Theatre, near Forty-second street, in which to establish a high-class stock company. They intend to head the organization with three or four well-known Broadway players. They will present the latest New York successes, as soon as they are released for stock and, from time to time, will also give productions of new plays. As the occasion requires they intend to secure, for a week, the star of a former success and thus present the play with the star of its original production. The ruling prices will be 25 cents and 50 cents, with box seats, and a few orchestra seats at 75 cents.

PROVIDENCE TO HAVE NEW STOCK

PROVIDENCE, R. I., Dec. 24.—A new stock company has been organized by Thomas L. Walsh to open here on January 7 with "My Lady's Garter" as the first bill. Alice Clement and Wilmer Walter have been engaged for leads and others in the company are: W. Vaughn Morgan, John Alexander, Walter Petri, Dan Malloy, Walter Marshall and Miss Corinne. The company was placed by the Chamberlain Brown office.

ENLISTMENT CLOSES COMPANY

ALEXANDRIA, Ind., Dec. 18.—Ross Wilson, half owner and comedian of the Edwards-Wilson Repertoire Company, has joined the army and is now stationed at Fort Thomas, Ky. In consequence of this, the company has closed and Henrietta Wilson, secretary and treasurer, has taken the Manhattan Hotel, of this place, where she will remain for some time.

PITTSBURGH TO HAVE NEW STOCK

PITTSBURGH, Pa., Dec. 22.—The management of the Empire Theatre has decided to place a stock company in that house and people are now being engaged. The company will open about Feb. 1.

DOTY LEAVING EMPIRE STOCK

PATERSON, N. J., Dec. 22.—Clarence Doty, a popular member of the Empire Stock, is leaving the company. His future plans are not settled.

SOMERVILLE LIKES "COMMON LAW"

SOMERVILLE, Mass., Dec. 20.—With two audiences which filled every seat and stood folks up in the back of the theatre, the week before Christmas was ushered in last Monday at the Somerville Theatre, the players being seen in Robert W. Chambers' dramatization of his book "The Common Law." From the manner in which it is being done and the way it is being received good business should continue for the rest of the week, which is always admitted to be "tough pickings." Adelyn Bushnell, as Valerie West, appears to fine advantage. Arthur Howard as Kelley gives an excellent portrayal and well merits the approval he receives. Rose Gordon as Rita Tevis is doing her best work since her coming to Somerville. Brandon Evans makes a good Querida and John M. Kline, John Gordon, John Dugan and Grace Fox are all lending good aid. "The Gentleman from Mississippi" will be given next week.

WILKES GETS "WAY DOWN EAST"

SALT LAKE CITY, Dec. 21.—The Wilkes Brothers, through the Century Play Co., have contracted for "'Way Down East," which they will present here about the middle of January. They will build special scenery and will give it a great big production. They will present it in Seattle later.

RAY OPENING OAKLAND STOCK

SAN DIEGO, Cal., Dec. 20.—John Ray, formerly manager of the Playhouse at Oakland, is organizing a new stock company with which he will open the Strand Theatre, this city, about Jan. 1. Virginia Bresca, a popular Pacific Coast stock actress, has been engaged as leading lady.

SIPE TO MANAGE ROAD SHOW

Earl Sipe is about to put "The Other Wife" on the International Circuit, with Winifred St. Clair as the star. This does not mean that he will desert stock, but that he will assume the management of a road show in addition to the stock companies he already has.

STOCK TO GIVE "MID-CHANNEL"

SEATTLE, Wash., Dec. 18.—D. W. Worley, manager of the Wilkes Stock Company here, has contracted for "Mid-Channel," originally a starring vehicle for Ethel Barrymore, and will produce it here about the middle of next month.

THE JACKSONS WERE NOT HURT

Mr. and Mrs. Carl T. Jackson, members of the stock company at the Academy of Music, Halifax, N. S., arrived in New York last week. They were in Halifax at the time of the recent explosion but fortunately were not in the disaster zone.

BALFOUR GETS "MAN SHE LOVED"

J. E. Balfour, manager-director of the Gladys Klark Company, has secured the repertoire rights to "For the Man She Loved" for a territory including Nova Scotia and Maine.

STOCK HOUSE MANAGER ENLISTS

BROCKTON, Mass., Dec. 19.—Warren O'Hara, manager of the Hathaway Theatre, has enlisted in the Radio Division of the Naval Reserves, at Newport, R. I.

COLORED STOCK TO GIVE OPERA

The Lafayette Players, the colored stock company at the Lafayette Theatre, this city, are preparing to give the opera "Faust."

STOCK TO LOSE "EXCUSE ME"

"Excuse Me" will shortly be withdrawn from stock and will reappear on Broadway in the form of a musical play under the title of "Toot, Toot."

CORMICAN'S CO. HAS GOOD OPENING

BAYONNE WELCOMES PLAYERS

BAYONNE, N. J., Dec. 25.—The Cormican Players opened their stock season, at the Strand Theatre this afternoon to a large and enthusiastic audience. "Rolling Stones," Edgar Selwyn's popular comedy drama was the bill and it was so excellently done that curtain calls were frequent.

The company is the best stock organization seen here and, judging from the enthusiasm evinced by the audience, the engagement will be long and prosperous, for Bayonne seemed to take the players to its heart.

Five of the leading members are well known here and that they have not been forgotten was proved by the receptions given them as they appeared. The new comers were not forgotten and each and every one in the production received his or her full share of recognition.

Miss Lorna Elliott, the leading lady, received an ovation on her first entrance. She played the sympathetic role of Anna Anderson and did her usual excellent work. Miss Elliott is a versatile actress and does well in any character she attempts but, in this one, she seemed to outdo herself.

Robert Le Sueur as Buck Ryder came in for his share of the honors. He played with a force and directness characteristic of his acting.

James Cormican was at his best in the light comedy role of Dave Fulton and gave one of the best performances seen here.

Hal Briggs made Fulsom Rice a distinct character and Howard R. Hall was manly as Jericho W. Braden.

Erina Erwin was charming as Norma Noggs. Miss Erwin possesses a pleasing personality with which she invested the character and made it most likeable.

Robert Lee Allen was excellent as Mr. Brannigan, an Irish comedy character, and Mae McCaskey was equally good. This couple have the burden of the comedy and they carried it well.

Pat Barrett, by his capital acting, gave prominence to Dennison. Good work was also done by Earle Howell and the rest of the cast.

Much praise is due Rogers Barker, the director, for the staging of the play, which was given an elaborate scenic production.

"END OF PERFECT DAY" RELEASED

"The End of a Perfect Day" and "The Little Shepherd of Bargain Row," two plays by Howard McKent Barnes, which have toured the West with success, have been released for stock through Darcey and Wolford.

STOCK GETS "HER UNBORN CHILD"

"Her Unborn Child" and "The Girl Without a Chance," both successes on the road in the west, have been released for stock.

BEUHLER GOES TO PATTERSON

PATTERSON, N. J., Dec. 20.—Richard Buehler has joined the Empire Theatre Stock here as leading man.

READING STOCK TAKES WEEK OFF

READING, Pa., Dec. 20.—The stock company at the Orpheum is laying off this week but will re-open Christmas Eve.

STOCK TO GET "MOTHER CAREY"

"Mother Carey's Chickens" is announced for early release for stock.

OPEN COMPANY IN PROVIDENCE

PROVIDENCE, R. I., Dec. 24.—Simultaneous with the announcement of the removal of the Shubert interests in this city to the newly acquired Majestic Theatre, comes announcement that the Providence Opera House will be taken over by a new stock company, in which Col. Felix R. Wendelschafer, local Shubert representative, will be interested. The personnel of the company has been announced and rehearsals are under way for the first production, "Rich Man, Poor Man," on Jan. 7. Matinees will be played daily, except Mondays.

To finance the undertaking, the Rhode Island Amusement Corporation has been formed, with Thomas L. Walsh as president. Percy Winter, formerly a member of the Albee Stock Company in this city, will direct affairs, besides appearing in the casts. Wilmer L. Walter, formerly with Klaw and Erlanger's "Ben Hur" and of late starring in vaudeville in "The Late Van Camp," has been engaged as leading man. Alice Clements, formerly leading woman with middle west and California companies, has been engaged as leading woman.

Other members of the cast will be John Alexander, Walter Marshall, W. Vaughan Morgan, Walter Petri, George D. Winn, Dan Malloy, Lillian Neiderauer, Hazel Corinne, Sadie Radcliffe and others to be announced later. Prices will range from fifteen to seventy-five cents.

The company will take over the present Shubert lease of the opera house, which expires in July. It has been rumored that the owners of the building had refused to sign a new lease, but this is now denied. If the venture proves profitable, a longer lease, for stock purposes, will be executed.

NEW YORK STOCK CO. FORMED

With the formation last week of the Criterion Production Co. of New York, came to light the project of the formation of a first class repertoire company and its permanent installation in a New York theatre. Sydney Rosenfeld, the moving spirit in the enterprise, has engaged a number of players for the new company including John Westley, Pauline Lord, Hilda Dorrington, Marjorie Davis, Alma Chester, Henrietta Brown, Irving Brooks, Sydney Stone, Winona Havey, George Bradley, and Elmer Brown. The theatre has not yet been secured but negotiations are under way. Meantime the company will go on tour with "Under Pressure," opening New Year's Eve in Atlantic City, N. J., and ending in Chicago. It is expected that a New York home for the new organization will be ready by the time the road tour ends.

ACTOR, HURT, TAKEN TO HOSPITAL

Jack Byron, a stock actor, stumbled into the offices of Chamberlain Brown last week, bleeding from wounds about the head, and had the appearance of having been severely beaten up. He said, however, he had been struck by a taxicab. He was taken to Bellevue Hospital where he is entered under his name in private life—Bonney. At the hospital the physicians said they believed Byron was suffering from a fractured skull. He had been with "A Night on Broadway" Company.

MAE DESMOND CLOSES IN ELMIRA

ELMIRA, N. Y., Dec. 22.—The Mae Desmond Players closed their engagement at the Mozart Theatre here tonight. The company goes to Schenectady, this state, for Christmas week.

WILLIAMSPORT TO HAVE STOCK

WILLIAMSPORT, Pa., Dec. 24.—The Mae Desmond Players, who closed last Saturday in Elmira, have been secured by the management of the Opera House here and opens New Year's week for a long stay.

MELODY LANE

MEYER COHEN OUT OF THE VON TILZER CO.

Business Manager of Popular Music Publishing House Will Sever His Connections This Week

Meyer Cohen, for the past year and a half business manager of and a stockholder in the Harry Von Tilzer Music Pub. Co., will sever his connection with that firm on Saturday of this week.

Mr. Cohen, who is one of the best known figures in the popular music publishing business, has been connected with this industry for a quarter of a century. For years he was one of the leading baritones on the American stage, and was identified with many of the largest traveling companies. While traveling he acted as representative of Charles K. Harris and, after leaving the theatrical profession, became manager of Mr. Harris' New York office and later, when the Harris headquarters were moved from Milwaukee to New York, became business manager of the house.

He held this position for seventeen years and resigned to become business manager of the Von Tilzer house.

He leaves the Von Tilzer house with the most friendly feeling, and with Harry Von Tilzer's best wishes for success in whatever business venture he may undertake.

Mr. Cohen, while announcing no new connection, will probably become connected with one of the well-known local houses.

NEW SOLMAN BALLAD READY

There are few writers who know more of the public taste than Alfred Solman, the composer of "If I Had A Thousand Lives to Live," "Mine," "With You In Eternity," "Before the World Began," and many others.

Mr. Solman's latest ballad is even more attractive than any of its predecessors, and from early indications will equal in success the best of them. Already many singers have added it to their feature numbers, and wherever sung it has scored a decided hit. Its title, "Absence Brings You Nearer To My Heart," is undeniably attractive, and there is a typical Solman melody set to a very singable lyric by Paul Benedek.

CARTER SINGS "LORRAINE"

Frank Carter, late of the Winter Garden, appeared in a new vaudeville act at the Palace last week. One of the features of his performance was the introduction of the new McCarthy-Fisher song "Lorraine," which not only gave his act a great uplift, but helped to carry him over to a success.

This song is being sung by many of the best known singers in vaudeville, and with all is duplicating the success scored by Mr. Carter.

NEW SONGS FEATURED

The new Gilbert and Friedland songs are being successfully featured by scores of the best known stars in vaudeville. Dorothy Jardon, at the Palace this week, is scoring a great success with "Are You From Heaven?" and the headliners at all the other big time houses have a number from this catalogue in their repertoire.

FEIST SONGS IN BAKER ACT

Belle Baker, who is held over for the second week at the Palace Theatre, is featuring three Leo Feist songs. These numbers are "Homeward Bound," "In the Land of Wedding Bells" and "Over There."

FRANK NOVAK ON A VACATION

Frank Novak, Cincinnati representative for the Leo Feist house, is spending a week's vacation with his parents in St. Paul.

NOVELTY SONGS FEATURED

The Al. Piantadosi novelty songs "The Wild Wild Women Are Making A Wild Man of Me" and "You May Be A Dog-gone Dangerous Girl, but I'm A Desperate Guy" are being featured in many of the big Broadway musical productions.

The big shows that are using these songs are "Doing Our Bit" at the Winter Garden, "Miss 1917" at the Century and "The Ziegfeld Follies" at the New Amsterdam roof.

KATHRYN DAHL SCORES SUCCESS

Kathryn Dahl and Charles Gillen have just begun a tour of the Orpheum Circuit. Miss Dahl's beautiful voice has won her many friends in the vaudeville field this past season, and she uses it with unusual effect when singing "There's A Long, Long Trail."

This big Witmark hit will continue to be one of the features of her repertoire on the entire tour.

COHAN SONG FOR RED CROSS

When the "Cohan Revue of 1918" is presented New Year's eve at the New Amsterdam Theatre, George M. Cohan will offer his newst song, "They're Over There, but Their Hearts Are Over Here." The royalties from the new song have been donated by Mr. Cohan to the Red Cross. It is said that the royalties from "Over There" have aggregated $50,000. The new song is expected to add at least that much to the Red Cross fund.

DE COSTA HAS NEW SONG

Harry De Costa's new song "What Could Be Sweeter Than You?" is being featured by Bonita and Lew Hearn, and is scoring one of the big hits of their clever act.

Judging from the great reception which vaudeville audiences are according the number it is bound to become a decided success.

MONACO HAS NEW SONG

"I'm Going to Follow the Boys," the new Jimmie Monaco song, is making great headway, and is being featured by scores of the best known vaudeville singers.

Cummings and Mitchell, at the Royal theatre this week, scored a hit of great proportions with it. M. Witmark & Sons publish it.

JEROME HAS NEW SONGS

William Jerome has several new songs which are meeting with success among the leading vaudeville singers. The best are "When the Yanks Come Marching Home," "When You were The World to Me" and "The Irish Will be There."

WATERSON OPENS NEW OFFICE

The Waterson, Berlin & Snyder Co. has opened a new professional office at No. 235 Loeb Arcade, Minneapolis. Frank L. Brzinsky is manager, and the office staff at present includes Harry Kirschbaum and Miss Audre Strahn.

HARRIS HAS NEW SONGS

The new catalogue of Charles K. Harris songs for the coming year include, "Is There A Letter For Me?" "When the Cherry Blossoms Are In Bloom," "Just A Bit of Driftwood," "Will You Be True?" "I Miss the Old Folks Now," and "Sweetness."

MONROE ROSENFELD RESIGNS

Monroe Rosenfeld, the songwriter and newspaperman, who has been the editor of *The Tuneful Yankee* since that publication was launched, resigned his position last week.

STERN HAS NOVELTIES

Jos. W. Stern & Co. have three novelties in "Send Dear Daddy to Me," "When The Moon is Shining" and "Somebody's Done Me Wrong."

NEW MUSIC HOUSE HAS BEEN FORMED

Harry Newman and Walter Douglas Launch New Publishing Company —Will Begin Operations Jan. 1

Harry Newman, traveling representative for Waterson, Berlin & Snyder Co., and Walter Douglas, who for the past three years has held a similar position with the Broadway Music Corporation, have resigned their respective positions and have formed a new music publishing company.

They are at present looking for a suitable location for an office and expect to commence business on Jan. 1. Connected with them will be Dan Winkler, also a well-known music salesman, who will, with the new company, hold the position of general sales manager.

The new company will make a specialty of the publications of the popular order, and have ready for publication a number of compositions by some of the best known and most successful writers.

Both Mr. Newman and Mr. Douglas are well known in both the publishing and retail end of the music business, and they together with their sales manager possess innumerable friends, all of whom, in addition to wishing them much success in their new venture, are predicting that the new firm will be a winner from the start.

WEST WANTS PATRIOTIC SONGS

According to the reports from the travelling music men who have been in the west, that entire section of the country is wildly enthusiastic over patriotic songs.

The recruiting numbers as well as the scores of patriotic songs issued by the various houses are, according to the salesmen reports, outselling the ballads almost ten to one, and the audiences in the vaudeville and picture houses are wildly enthusiastic over them.

POST AD. FOR "OVER THERE"

In the Jan. 17th issue of *The Saturday Evening Post*, a full-page advertisement of the George M. Cohan song "Over There" will be published.

The cost of this advertisement is $5,000, and is but a part of the appropriation made by the Feist house to further popularize the big song hit.

PERCY WENRICH IN VAUDEVILLE

Percy Wenrich and his talented wife, Dolly Connolly were at the Alhambra last week and met with much success in their new act. Prominently featured in the offering were a number of Mr. Wenrich's new songs, the best of which are "Where Do We Go From Here?" and "Berry Pickin' Time."

FEIST HAS MANY HITS

The Leo Feist house is represented this season by a larger number of successful songs than at any time in its career. They are "Homeward Bound," "I Don't Want to Get Well," "Over There," "Strutters Ball," "It's A Long Way to Berlin" and "In the Land of Wedding Bells," etc.

NEW BALLAD RELEASED

The Kendis, Brockman Music Pub. Co. has just released an original ballad entitled "Palestine" which is being taken up by many well known singers.

ROSEY WRITES "MAD'MOISELLE"

Joseph W. Stern and Company have just published a song entitled "Mad'moiselle," the music of which is by Joe Rosey and the words by Ann Irish.

"LADDIE BOY" IN REVUE

"Laddie Boy," Gus Edwards' new war song, is a prominent feature in his new Revue which is headlining over the United time.

WITMARK SONG AT THE CENTURY

When it comes to effective part-singing, or, for that matter, any kind of good singing, the boys who comprise the Century Octette take any but a back seat. They have lately been very much to the fore at the Century Theatre, and Louis Baum, their manager, says they have such a splendid number in Walter Donaldson's "Yock-A-Hilo Town" that it's hard to find one to go with it that is anywhere near as good. Certainly the Century audiences have no two opinions about either the singers or the song, and "Yock-A-Hilo Town" is easily the most effective as well as the best-liked number the octette has ever attempted. This melodious Chinese novelty is published by M. Witmark and Sons.

NEW SONGS FOR "LOVE MILL"

Alfred Francis is writing several new songs for "The Love Mill," the musical play which is to be revived and given a Broadway presentation early in the new year.

The piece, which was seen in Boston and Chicago last season attracted much favorable criticism on account of its beautiful score and infectious melodies; its only weakness, according to the critics, was the book and lyrics.

With these strengthened, it is believed that the piece will score a decided success.

REILLY SINGS JEROME SONG

W. J. (Sailor) Reilly, who met with such success in vaudeville last season, appeared at Shea's, Buffalo, last week and duplicated the hit he scored at the Palace early in the spring when he introduced a number of patriotic songs.

In Buffalo he sang the new William Jerome song "When the Yanks Come Marching Home," which, judging from the great hit it scored is sure to become one of the season's successes.

JACK GLOGAU REJECTED

Jack Glogau, the songwriter and pianist, who enlisted in the National Army last week, was rejected on account of lack of immediate accommodations for the many patriotic young men who volunteered for immediate service in France.

Together with a number of others who presented themselves at the recruiting station he was ordered home to await the government's orders.

STERN HAS NOVELTY

Jos. W. Stern & Co. have a big novelty song success in "Somebody's Done Me Wrong," a new number by Will E. Skidmore, writer of "Pray For the Lights To Go Out" and "It Takes A Long, Tall Brownskin Gal." Elizabeth Murray, Rae Samuels, Emma Carus and Sophie Tucker are featuring the number.

STASNY HAS NEW SONGS

The A. J. Stasny Music Co. has a number of new songs which are meeting with success among the vaudeville singers. The best are "Just You," "Down In the Garden of Every Irish Heart," "A Soldier's Rosary" and "When Yankee Doodle Learns to Parlez Vous Francais."

VON TILZER BALLAD FEATURED

Claude and Marion Cleveland, now appearing on the Loew Circuit, are making a feature of the new Harry Von Tilzer song, "Just As Your Mother Was." The song is one of the most successful numbers ever introduced by this talented couple.

MORT GREEN IN DETROIT

Mort Green, the latest addition to the Harry Von Tilzer staff, is now in Detroit, where he is introducing the new Von Tilzer songs with much success.

NEW NOVELTY SONG RELEASED

The McCarthy & Fisher Co. has just released a new novelty song entitled "Midnight in Dreamy Spain"

BURLESQUE

ROCHESTER TO HAVE NEW HOUSE

WILL PLAY COLUMBIA SHOWS

ROCHESTER, N. Y., Dec. 24.—This city is at last to have a first class burlesque house, which will book the attractions of the Columbia Amusement Company next season.

The Corinthian, controlled by Henry Jacobs, of the firm of Jacobs and Jermon, has been offering Columbia attractions for a number of years but is located in an out of the way place on a side street and is not well patronized by the people of this city. It is claimed that, with few exceptions, nearly every show playing the house this season has lost money. Manager Glennon, an old time showman, has done all in his power to get business for his house. But the people will not go.

The new theatre will be located at Clinton Ave. South, near Convention Hall, and the Temple Theatre, as well as the large department stores and hotels. Nearly all the car lines will pass its doors.

The property is owned by the Garfield Realty Company and Thomas A. Smythe. It has a frontage of ninety feet on Clinton Ave. and will run back one hundred and forty-five feet. The seating capacity will be sixteen hundred, with but one balcony. The plans have been prepared and approved by the city authorities and Bureau of Buildings.

A bond issue is under consideration to finance the project. Rud Hynicka, representing the Columbia Amusement Company, is said to be ready to take a big block of the stock. The new house should be ready to open at the beginning of next season.

There is no doubt but that, with the class of shows offered by the Columbia Amusement Company at the new house, it will be a success and patronized by the best people of the city.

Judge Kenney, of this city, is the originator of the new enterprise. The Corinthian has one more year to run on its present franchise, which will be taken care of, it is said, by the Columbia Amusement Company.

JACQUELIN TALLMAN SIGNED

Jacquelin Tallman, soubrette of the "Twentieth Century Maids," has been signed by Greenwald and Pepple to appear and be featured in a big girl act to open on big time about September 1. Miss Tallman signed a contract for thirty-five weeks.

QUITS THE BUCCANEERS

PITTSBURGH, Pa., Dec. 20.—Benita White left the "Lady Buccaneers" Company in this city last week to be featured in her Oriental dance in the Academy of Music Stock, where she will be for four weeks.

WAKEFIELD WRITING NEW BOOK

Frank Wakefield is busy writing a new book for the "Follies of Pleasure" for next season. Wakefield is responsible for the book of the "Hello America" Company this season.

IDA CLARE CLOSES

Ida Clare closes with the "Sight Seers" at the Lumberg, Utica, Saturday night. Hazel Regan will replace her at the Gayety, Montreal.

EARLY REPLACES CAMBINO

BUFFALO, N. Y., Dec. 15.—Joe Cambino, leader of the "Sight Seers" closed here today. Jack Early replaced him.

SIDMAN ENGAGES FAY

DETROIT, Mich., Dec. 20.—Gus Fay will join Sam Sidman's Show here this week, doing the principal comedy with the show.

OFFERS $30 FOR CHORUS GIRLS

Thirty dollars a week for chorus girls is at last a reality, Jean Bedini, owner of "Puss Puss Girls" having commissioned Roehm and Richards to pay that salary for choristers while on a visit to this city last week. He wants a certain high-class type of girl, who will stand out from the regular girl found in burlesque.

This is the largest salary ever offered for a chorus in burlesque. There have been cases of a girl working in the chorus and doing bits in the show who have received this salary, but never before has a manager in burlesque been willing to pay all his girls such a salary.

LOSE MATINEE AT SCHENECTADY

SCHENECTADY, N. Y., Dec. 20.—The American Burlesque Shows are losing the matinee here Thursday at the Hudson. This is caused by the New York Central taking off the train heretofore leaving Yonkers shortly after mid-night. The companies now have to take a morning train getting them to this city too late for a matinee.

AUGUST AND BYRLE BOOKED

PITTSBURGH, Pa., Dec. 20.—Emile August and Simon Byrle have been booked to open at the Academy Stock, this city, next week.

This act, in addition to twelve chorus girls, were booked through the office of Roehm and Richards, now the New York headquarters of George Jaffe owner of the Academy Stock Company.

CRAIG ON SMALL TIME

Richy Craig, ex-burlesque comedian, closed a thirty-six week engagement with the Walter K. Sibley Carnival, December 8, at Vidalia, Ga. He was featured in a girl act working under canvas. He is now doing a "single" on the small time.

KAHN TO BANQUET SHOWS

Ben Kahn will give his two shows a banquet New Year's eve in the Pabst Rathskeller, next door to his Union Square theatre, after the mid-night show at the Union Square.

LUCILLE AMES HASN'T QUIT

CHICAGO, Ill., Dec. 21.—Lucille Ames, soubrette of Jack Reid's "Record Breakers," is still with the show, contrary to a recent report that she was to close with the company.

KITTY FORSYTHE CLOSES

BUFFALO, N. Y., Dec. 15.—Kitty Forsythe closed with "Blutch" Coopers "Sight Seers" in this city to-day. Annette Harper, one of the chorus girls, replaced her.

My most sincere best wishes for the New Year to all officials, owners, managers, agents, performers and friends.—SID RANKIN.

MITTY DE VERE WON'T QUIT

MINNEAPOLIS, Minn., Dec. 24.—Mitty De Vere, contrary to rumors, will remain with Sim Williams' "Girls from Joyland," playing opposite Billy Gilbert.

STROUSE AND FRANKLIN MOVE

Strouse and Franklyn, the American Burlesque magnates, have moved their offices in the Gayety Building to suite 612-614.

JOE BURTON CLOSES

Jeo Burton closed with the National Winter Garden Show at Ben Kahn's Follies last Saturday night.

LAMBERT TO QUIT

Harry Lamber, agent of the "Sight Seers" will close at the Lumberg, Utica, Saturday night.

CASTS CHANGE IN MANY COMPANIES

ROSTERS ARE SWITCHED ROUND

Changes in the casts of burlesque companies were many and scattered last week, over half a dozen shows having theis rosters switched round by the dropping out or addition of members. Among them were: Doris Cherie, soubrette, who has joined the "Jolly Girls" Company and George S. Banks who has replaced Al. Bruce with T. W. Dinkin's "Innocent Maids." Julian Rubell has replaced Walter Brown with Pat White. Leona Sinclair replaced Kitty Forsythe with the "Sight Seers." Francis T. Reynolds has replaced Chic Bricmont with the Ben Kahn "Follies" Company and Virginia Mason opened last Sunday with the Lyceum Stock Company, Washington.

All were booked through the Roehm and Richards office in New York.

MAE DIX MARRIES

PITTSBURGH, Pa., Dec. 16.—Mae Dix, one of the best soubrettes on the Columbia Circuit, who is with "Sliding" Billy Watson and his "Big Burlesque Wonder Show," was married in this city yesterday to R. C. Robinson, a business man. Miss Dix will remain with the show for the balance of the season. She will then make her home in this city.

WON'T PLAY FALL RIVER

It has been decided by the American Burlesque Circuit not to play Fall River three days. It had been planned to put that house in in place of New Bedford. Instead, the Academy of Music, Lowell, will be placed on the circuit commencing January 7 to split with Worcester the week between the Howard, Boston, and Olympic, New York.

WILL PLAY FOUR DAYS

ATLANTIC CITY, N. J., Dec. 25.—Drew and Campbell's "Liberty Girls," featuring Jack Conway, will start a four day engagement at the Appollo, this city, tomorrow.

The show filled in the first two days with a guarantee at Meriden, Conn. They will continue their regular Wheel time next week at the Orpheum, Paterson.

WILL GIVE MIDNIGHT SHOWS

The Star and Gayety theatres, Brooklyn, will give mid-night performances New Year's eve. It is said to be the first time either of these houses has given a mid-night show the last day of the year.

EVELYN HOAG RETURNS

Evelyn Hoag, wife of Jimmy Powers, has returned to the stage after several years absence. She has joined the "Mile A Minute Girls," of which her husband is manager.

SUTHERLAND GETS UMBRELLA

The employees of the Majestic, Jersey City, presented Manager Jim Sutherland with a beautiful silver handled umbrella as a Christmas offering.

WILL REPLACE LILLIAN ENGLISH

Leona St. Clair will replace Lillian English with "Billy K. Wells' "Mile A Minute Girls" at the Star this week.

STAIR VISITS SON

Manager Stair of Toronto, Canada, visited his son, Lieut. Philip Stair, at Camp Upton, L. I., last Sunday.

Burlesque News continued on Page 27

DIXON'S "BIG REVIEW" WILL BE AMONG THE BIGGEST WINNERS

Henry Dixon and his Big Review of 1918 visited the Star last week and left a pleasing impression.

Dixon has a show with a corking good cast headed by Harry (Hickey) Le Van, pretty scenery, fast and amusing scenes, a hard working chorus and bright costumes. There is no plot to the entertainment but enough funny situations and numbers to please the fellow who always kicks.

Le Van is again offering his "hick" kid character and gains no end of laughs by the way he handles himself and his lines. He is on the stage most of the time, but never becomes tiresome. His easy manner in humoring laughs speaks well of his ability in this line. He does not overdo himself, either.

Charles J. Quinn does a light comedy part, handling a "dope" character exceedingly well. He is perfectly at home in the role, never getting away from the character.

Clarence Staffey is the "straight." While not having much to do, he impresses the audience favorably in the few scenes in which he appears. He dresses well and makes a neat appearance.

Frank B. Fanning is the character man and while the part is new to him he handles it satisfactorily. He is best remembered for a sketch with the Mollie Williams Show the past seven seasons. Fanning is a good man and handles his part nicely.

Dixon has four dandy women in Claire Devine, Hallie Dean, Lettie Bolles and Helen Stuart.

Miss Devine, a rather attractive young lady, is the prima donna. She puts her numbers over well and wears many pretty gowns. She is in a number of scenes with Le Van, and they work well together.

Dashing and full of ginger is Hallie Dean, a soubrette of sixty horse power calibre, who is action every second she is on the stage. She offers her numbers with speed and gets them over for plenty of encores. Her costumes are pretty and pleasing and her lines are well taken care of, making her able to stand up with the best.

Lettie Bolles, an ingenue soubrette with a pleasing personality and pretty in looks and figure, holds her end with the others. She takes care of her lines and numbers cleverly. Her costumes look well and have been selected with good taste.

In Helen Stuart, Dixon has a great character woman. Her make-up is good and she plays her part perfectly. Her odd looking costumes, combined with her peculiar make-up, are fitting to the role which she handles. In her specialty with Le Van she created no end of laughs, proving a great "feeder." She has a corking good voice, which she displays to advantage in a burlesque operatic number.

Harry Le Van at the piano and Claire Devine singing won much applause in their specialty. Le Van here proved himself a funny fellow, as he does throughout the entire performance.

The "Parcel Post" number, led by Miss Bolles, with the girls working through the audience, came in for many encores Thursday night.

The medley of "Old Songs," offered by members of the chorus, dressed to fit each number, pleased. They were well presented, with the proper surroundings and the old hits pleased greatly.

The moving bar on wheels, a bit offered by Le Van and Miss Stuart, was very amusing. It started laughs a-plenty. Miss Stuart is a good foil for the comedian.

The Drill has been well staked and worked out nicely by the chorus.

The military scene, with Fanning, Le Van, Quinn, Staffey and the Misses Dean and Bolles was another amusing bit of business.

Dixon has a good show, which pleases. It should be well up with the winners at the end of the season. SID.

JACK CLIFFORD

in A Countryside Dance Idyl

Assisted by

Miss CORN - - Agnes Dunne
Miss WHEAT - Gertrude Kerpen

Produced by JACK CLIFFORD

Headlined at Proctor's Fifth Ave. Theatre Dec. 20-21-22-23

Direction—H. B. Marinelli

Merry Christmas and Happy New Year to Everybody

BILLY GLASON

"Just Songs and Stories"
by LEW BROWN

Happy New Year
I WISH YOU WHAT YOU WISH ME, ONLY MORE OF IT.

COMEDIAN and PRODUCER

RICHY W. CRAIG

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MYRTLE CHERRY

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In Vaudeville in Songs and Dances

SAVANNAH & GEORGIA

TWO COMEDY CORKERS **Direction Harry Shea.**

"LYRICA!"

IN VAUDEVILLE

ALICE LINDAHL spent Christmas with her husband in Boston.

Frank Barclay and wife have joined Pullen's Comedians.

Jack Henry, vaudeville agent, has gone to Utica for the holidays.

The Regoras, novelty ring act, expect to open soon on Western time.

Raymond Hubbell has left for Los Angeles, on a two months' vacation.

Betty Hale has succeeded Marion Davies as "Miss 1917" at the Century Theatre.

Agnes Dunne and Gertrude Karpin are with Jack Clifford in his new dancing act.

Grant Ervin is the father of a baby boy, born recently at his home in Astoria, L. I.

Jacon Stein, a stage hand at the Globe Theatre, is in active service at the front

Valyda, of Valyda and her Brazilian Nuts, is suffering from an attack of pneumonia.

Lou Tellegen has received a cable from Holland announcing the death of his mother.

William Gray has resigned as general manager of the Washington Square Players.

Frederick Hand will play opposite Mabel Taliaferro when she puts out her new vaudeville act.

Mat Samith is out ahead of the "Nothing But the Truth" company for Anderson and Weber.

W. L. Le Due, formerly boss canvasman with Pullen's Comedians, has joined the Ed. Nutt Shows.

Alberta Burton has replaced Ruth Welsh in "Toot Toot," the new Henry W. Savage piece.

Ward De Wolf is to be the leading man with Mary Marble in her new vaudeville act, "In Far Cathay."

Dave Woods' Animal Actors is working on the W. V. M. A. time, subject to taking contracts in the East.

Patsie O'Hearn was in Fall River, Mass. last week visiting friends. She is with the "Show of Wonders."

Edgar MacGregor has engaged Mary Boland, Fred Niblo, John Flood and Guy D'Ennery for "Sick Abed."

Carl Ingram will retire from the management of the Dixie Theatre, Mannington, W. Va., on January 1.

George Lederer has written a musical comedy, which he will present in association with a leading theatrical firm.

Jack Adolfs resigned his position as director of the Wm. Fox Film Company on Dec. 15, after two years' service.

Sam Fried, manager of the City Theatre, is on his vacation this week, his place being taken by M. Sawyer.

Alfred S. Lloyd, of the team of Aveling and Lloyd, was married last week to Margaret Bental, a non-professional.

Percy Cosman, a theatrical sign painter in St. John's, N. B., was granted an absolute divorce from his wife, December 9.

John Leffler, of Leffler and Bratton, was confined to his home for several days last week with a bad case of ptomaine poisoning.

Kilgour Gordon, recently of the Fox Film Corp. publicity forces, has been appointed press agent for "The Pipes of Pan."

ABOUT YOU! AND YOU!! AND YOU!!!

Dunedin Duo, in their bicycle act, will open on the W. V. M. A. time. They played the Orpheum Theatre here on Sunday.

Fred Walton, one of the Hippodrome comedians, celebrated the thirtieth anniversary of his stage debut on Friday last.

Jerome Jackson, the theatrical lawyer, has been selected to act as one of the lawyers on the Federal Exemption Boards.

George Welty, business manager of "The Man Who Came Back," who is ill in St. Lukes' Hospital, Chicago, is recovering.

Horace Judge, manager for George Arliss' company in "Hamilton," took his flock to Cincinnati for the pre-holiday week lay-off.

A. E. Pawla, for many seasons ahead of the Aulger Shows, is now doing advance work for the Western "Ikey and Abey" company.

Morgan and Gray, in their one-act playlet, entitled "Every Day of the Year," is reported as being booked solid on the W. V. M. A. time.

Lieut. Patrick O'Brien is appearing in vaudeville in the middle west. He is an escaped war prisoner, and was booked by Beehler and Jacobs.

Tyler Brooks, juvenile lead in "So Long, Letty," has written a play which he will produce next summer in Milwaukee. It is called "Cross Country."

Frank Gardon, who is filling in on different circuits subject to being called by draft, played at the Strand Theatre, Racine, on Saturday.

Adolf Bolm is to direct the production of the new Rimsky-Korsakoff opera, "Le Cog d'Or," for the Metropolitan Opera Company this winter.

Jay Barnes, director of publicity for Oliver Morosco, is in Chicago attending to the work of introducing "The Brat" to Windy City audiences.

Freddy Schang has returned from North Dakota, where he was in the interests of the concert tour of Mischa Elman, the violinist.

Francis Wilson gave a lecture in Philadelphia before the University Extension Society last week on "The Humorous Side of An Actor's Life."

Sam Barlow and **Georgia May** last week joined Harvey Moderaus' College Maids company at Meadville. **Helen Dixey** joined the same company.

Harry Thomashefsky, a son of the famous Yiddish actor, Boris Thomashefsky, enlisted this week in the Marine Corps. He is twenty-two years old.

Bijou Fernandez, in accordance with her custom, closed her offices in the New Amsterdam Theatre building last Friday in memory of her late mother.

The stork visited the home of **Mr.** and **Mrs. H. B. Liazeed** last week, and left a baby girl. The Liazeeds are with the "Six Imps and a Girl" act.

Nate Erber, manager of the Lincoln Square Theatre, Decatur, Ill., has had a glass and metal canopy put over the front entrance of his house.

Elsie Kearns will be seen in her own production of "Pelleas and Melisande," which is to be given soon. George Carleton Somnes will be her leading man.

Bessie Franklyn, who plays the role of the Widow Twankey in "Chin-Chin," was married this week in New Orleans to Lieutenant Archie Garr, of Louisville.

William J. Jacobs, formerly with Werba and Luescher and more recently assistant-treasurer of the Montauk Theatre, Brooklyn, has gone to do his bit at Yaphank.

George W. Mahare, actor and stage director, who has been seriously ill in Terre Haute, Ind., for the past two months, left last week for the Elks' Home, Bedford, Va.

Max Elser, Jr., formerly publicity man for Max Rabinoff, and recently made a first lieutenant at Plattsburgh, has been assigned to Camp Dix, at Wrightstown, N. J.

Katherine Emmet, of "The Gypsy Trail," lost her purse, containing a valuable brooch and considerable money, while attending the funeral of a friend last week.

David Belasco was a purchaser last week, at Volpi sale of Italian Renaissance, in the American Art Association galleries. He secured a velvet table cover.

Max MacDonald previously reported with the "Harkins Players," en tour for the West Indies, has signed with May Robeson for her new play, "A Little Bit Old-Fashioned."

Paul Morton and **Naomi Glass** have been engaged to open on the Orpheum Circuit early in the year. At present they are doing a musical satire entitled "1917-1950."

Guy Voyer, of East Liverpool, Ohio, and his La Salle Theatre company, gave a benefit show, the entire proceeds going to the Red Cross, which realized approximately $400.

W. C. Oliver, for a number of years advance agent of shows playing Northwestern territory, has joined the United States Aviation Corps and gone to training quarters in the South.

Roger Harding, of Frazer, Burns and Harding, is to be married Wednesday night to Margaret Aiken, a non-professional. The act plays the Bushwick, Brooklyn, this week.

Betty Hale has succeeded Marion Davies in "Miss 1917." Miss Davies has left to join "Words and Music." The new member is eighteen years old and has no previous stage record.

Muriel Ridley, a dancer who was engaged for Lady Duff-Gordon's Revue, "Fleurette's Dream," threatens to sue the costumer, on the grounds that she was discharged without cause.

Roe S. Eastman, motion picture editor of the Cincinnati *Times-Star,* will leave that position January 1 to take up a position as Cincinnati representative of an Eastern advertising company.

John Emerson, director, and **Anita Loos,** scenario writer, who have severed their connection with the Douglas Fairbanks Pictures Corporation, in Los Angeles, Cal., arrived in New York last week.

John Mercer, stenographer for Milton and Sargent Aborn for several years past, was sent to Texas last week, where he will go aboard one of the battleships, as a United States Navy stenographer.

The **Hyman Brothers,** proprietors of the Lyric and Orpheum theatres, Huntington, W. Va., have assumed the management of the Huntington Theatre, by arrangement with S. F. Nixon, owner of the house.

Lieut. Chas. G. McMahon, of the 57th U. S. Army Regulars, and **Geo. D. Steel,** well-known circus men, were in Decatur, Ill., last week. Lieut. McMahon was home on furlough before embarking for France.

Elizabeth Brice, of Brice and King, will have one of the leading roles in "Works and Music," the new Hitchcock-Goetz Revue, which comes to the Fulton Theatre next Saturday. King has joined the naval Reserves.

William Faversham, Jr., son of William Faversham and Julie Opp, made his debut as an actor last week as Orlando in the St. Bernard's School production of "As You Like It," in the ballroom of the Hotel Astor.

May King, the dancer, was elected the most popular girl, and Bert Spencer the most popular man at the ball given by the *White Way* at Beethoven Hall last week. Hess and Bennett ran away with the dance contest.

Chauncey Olcott is devoting much of his time to sending Chistmas presents to the soldiers at the front. Last week he sent to the 165th Regiment 25,000 cigarettes, 200 pounds of candy and 2,000 packages of chewing gum.

Marshall Hall, dancer and pantominist, has been selected to create the role of the Prince in the new Russian Opera "The Golden Cock," to be produced under the direction of Adolph Bolm at the Metropolitan Opera House in March.

Emma Dunn journeyed to New York to see her mother last week, leaving "Old Lady 31," the Lee Kugel show, of which she is the star, laying off in Terre Haute, Ind. The piece reopened there X-mas day, and will play Toronto New Year's.

Florence Earle, who is playing with "Very Good Eddie," left Montreal, Can., after the performance last Saturday night, and spent Sunday with her mother in New York. She rejoined the show in Rochester, N. Y., for the Monday night performance.

Tony Sarg has assembled a company of mechanical actors and will present them, on December 29 and 30 and January 5 and 6 at the Neighborhood Theatre in three short plays, "The Green Suit" "The Three Wishes" and "A Stolen Beauty and a Green Jewel."

Eddie Bauer, electrician with the Harry Lauder show, appeared in the Domestic Relations Court last week and agreed to contribute $8 per week hereafter to the support of a child who has been in the custody of his wife. Jerome Jackson represented the latter in the action.

Harry W. Ross, a former stage hand at Winter Garden, who has seen three years' service with the Canadian forces in Europe, and discharged as invalided, has entered the Uttmark Nautical Academy, 6 State Street, to try for a master's certificate in the transport or merchant marine.

Stuart Walker last week presented three one-act productions in his Portmanteau Theatre, which has been set up in the Playhouse, Chicago. The productions were: "Stingy," a pantomime; "A Night in Avignon" and "The Son of Isis." The Portmanteau now has twenty-seven plays in its repertoire, all of which will be brought to New York for a spring season.

Alexander Sweeney, for many years dramatic critic on the *Morning Tribune,* of East Liverpolo, Ohio, and previously a well known professional ball player, has resigned his position. He is well known in the show business, having made many acquaintances among the theatrical profession. He is considering entering the show business at a later date in Philadelphia.

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SEND BACK DEAR DADDY TO ME

IT WILL SWEEP THE LAND FROM COAST TO COAST

INTRODUCED WITH PHENOMENAL SUCCESS BY FRANCES WHITE

WHEN THE MOON IS SHINING

SOMEWHERE IN FRANCE

THE CAMP UPTON FAVORITE—GET IT AND KNOW WHY

A HIT FOR ELIZABETH MURRAY AND RAE SAMUELS

SOMEBODY'S DONE ME WRONG

BY WILL E. SKIDMORE, WRITER OF "PRAY FOR THE LIGHTS TO GO OUT"—"IT TAKES A LONG, TALL, BROWNSKIN GAL"

A HIT FOR EMMA CARUS AND SOPHIE TUCKER

I'M IN THE ARMY NOW | SOME DAY SOMEBODY'S GONNA GET YOU | I'M OLD ENOUGH FOR A LITTLE LOVIN' | A WONDER BALLAD ORIENTAL NIGHTS

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Merry Christmas
and
Happy New Year

At B. F. Keith's Palace Theatre, this week, Dec. 24th

Eddie Borden

Supported by "Sir" Jas. A. Dwyer
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COMEDY SINGING Has Returned to Vaudeville

RITA & PAULE

Original Variety Couple in "Bits of Everything." Our Own Material! Hands Off!

NEW ACTS

(Continued from page 9)

"SAMMIE IN LONDON"

Theatre—*Proctor's 125th St.*
Style—*Skit.*
Time—*Thirteen minutes.*
Setting—*Special.*

This act is presented by Betty Finch and Company, the latter comprising two men, one of whom plays minor parts. The skit is put on in three scenes, representing different places of interest in London.

The turn opens in a railroad station, with an occasional train passing. Miss Finch is seen on her knees trying to locate a lost ticket, when an American Sammie comes in and stumbles over her. He apologizes, and then some comedy talk follows, which is put over in an English cockney accent that gets laughs. The Sammie then invites the young lady to a matinee and the scene changes to Leicester Square. The talk that follows is good and goes over to big applause.

The final scene is staged near an aeroplane hangar, with both the lady and man in aviation costumes. A zeppelin is seen in the sky, the officer is told to go after it, and a battle is then seen in the air between a zeppelin and aeroplane, with the aeroplane winning.

The scenery of the act gets it over to big applause. M. L.

PEALSON AND GOLDIE

Theatre—*Proctor's 125th St.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*Special.*

A special drop, in one, represents the elevator entrance to an apartment house.

Pealson and Goldie take the roles of Jew comedian and straight, respectively. They open with the comedian at the switchboard and the talk that follows between the operator and the tenants is new and brings out laughs. The straight then enters and some more talk is put over in such a manner that they score a hit right at the start.

Sammie, as the comedian is called, is invited to a swell affair by the straight, and while he makes a change to a full dress suit, Goldie gives a few imitations of different birds, then whistling a solo that was greeted with applause. They finish the act with a burlesque of the opera Lucia.

The offering is a good one and should find being booked for a good spot very easy. M. L.

SILBON SISTERS

Theatre—*Greenpoint.*
Time—*Ten minutes.*
Style—*Aerial.*
Setting—*Full stage.*

The Silbon Sisters offer a very neat turn. They hang by their teeth upon a revolving wheel high above the stage.

They offer five different bits. The first one is undressing while revolving in the air. The second is playing a mandolin and guitar. The third is the whirling dervish bit, and in the fourth they appear as buterflies. As a finish they play a number with bells tied about their arms and ankles.

The act is very well put together and nothing is overdone. They should easily fill an early spot on big time bills.
L. R. G.

TRUAX AND SUMNER

Theatre—*Greenpoint.*
Time—*Thirteen minutes.*
Style—*Songs.*
Setting—*One.*

The turn is composed of a boy and a girl who sing only dramatic operatic selections.

The act has a tendency to drag somewhat but, otherwise, is very suitable for the small time.

The girl should avoid turning her back to the audience. She stands in that one position for fully three minutes.

A more lively number here and there would materially benefit the act.
L. R. G.

ARTO AND STESNON

Theatre—*National (try-out).*
Style—*Instrumental.*
Time—*Twelve minutes.*
Setting—*In three.*

Arto and Stesnon are two women who have the social entertainer manner, and who play extremely well. Their act has no speed nor novelty, but the playing and routine may get them over.

They open with violin off stage, piano on, with "Suwanee River." Their next is a Polish dance with both instruments. The Chopin Nocturne in E flat followed, which was done cleverly, the violinist being wise enough to skip a difficult passage in order that her complete performance might have the perfection of an expert. "Yankee Doodle Fantasie" was the finish.

Their performance is far above the average, musically, and, at the showing, the audience received it well, but, whether it will go with the usual house, which cares little for high class music, is doubtful. P. K.

SWISS SONGSTERS

Theatre—*DeKalb.*
Style—*Singing novelty.*
Time—*Ten minutes.*
Setting—*Special, in four.*

The scene represents an Alpine inn, and a rising sun effect is seen, while voices off stage are heard singing. A boat then glides in on a little lake on which the inn is situated, and three girls step out. They then go into a number of songs and get much harmony from them. They yodel several numbers, the man in the turn accompanying them on the zither. He plays the instrument well, and the effect is very pretty.

The act is a real novelty inasmuch as it uses nothing but high class numbers and puts them over. For an encore, they sang "Buttercups." The act should go well on any bill, but could have a much better spot than the one it had when reviewed. S. K.

PICHARD AND ALEXANDER

Theatre—*National (try-out).*
Style—*Singing and piano.*
Time—*Ten minutes.*
Setting—*In one.*

The man and woman presenting this act are both light mulattos, and have talent in abundance. The woman has a beautiful voice and a pleasing manner, together with personality and magnetism. She works, seemingly, without effort.

They open with the girl singing a rag, while the man accompanies her. A lively rag solo on the piano by the man follows. Another duet comes next, and they finish with a song and a horn accompaniment. The act has speed and pep, but little novelty. It should work up well. They need another number, as their turn is too short at present to allow them to show what they really can do. P. K.

DUNBAR AND BURNEY

Theatre—*Loew's Delancey.*
Style—*Song and patter.*
Time—*Twelve minutes.*
Setting—*In one.*

The man of this turn, who is dressed as a small town guy, is a real comedian. They open with a line of patter about making pies, and the man then sings a song, following this by a parody.

They tnen go into a line of cross-fire patter about things in general, the man, meanwhile, introducing some good bits of business with a pocket flask, and his hat. The hat business is a gem, and the flask bit is also good. They close their turn with a double comedy number that just fits in. The act is a winner and should find little trouble getting time. S. K.

GOLDEWIN PATTON & CO.

Theatre—*Greenpoint.*
Time—*Fifteen minutes.*
Style—*Sketch.*
Setting—*Full stage, special drop.*

Goldewin Patton and a company of three, consisting of a girl and two men, present a turn that dates back to the glory that was Napoleon's when at the height of his career.

The act opens in one with a special drop depicting the camp of the Napoleonic armies with a guard on duty before the Emperor's tent. Napoleon appears and after finding that the sentry has neglected his duty reduces his rank from first to second class sergeant.

A marshal of the army wishes to go to America and overthrow the democracy that Washington has established and make himself King. Napoleon hears of the plot and goes to the officer's home. He denounces him and makes him swear his allegeance to the American flag. The sentry, having redeemed himself, gets the rank of marshal.

The act is too talky. Napoleon is great. Every bit of his make-up, his gestures and his talk is the same. The only poor one in the sketch is the sentry. He speaks and acts as an amateur. He also makes a poor appearance on account of his bulk. With a few changes the act could easily make the big time.
L. R. G.

THREE ANGEL GIRLS

Theatre—*Proctor's 125th St.*
Style—*Singing and Dancing.*
Time—*Fifteen minutes.*
Setting—*One and two.*

The Three Angel Girls are attractive and neat appearing and render a well put together routine of song and dance numbers, scoring with ease.

Eunice and Clara, as two of the girls are named, open in old fashioned hoop dresses, singing an old time melody and then dance a minnet. The blonde sister then does a soft shoe number, being joined by the other two, who help put the dance over satisfactorily. A Scotch number is then put over by two of the sisters and it is the laugh getter of the act.

The drop then rises on a very pretty wharf scene with the "Statue of Liberty" for a background. The three girls, attired in sailor's suits, sing about the briny deep and then do a sailor's hornpipe.

The sisters have a very lively act, gaining the interest of the audience the moment they step upon the stage. All sing and dance well, putting the act over to big applause. This is an act that should make a hit in any house.
M. L.

CONRAD AND JEAN

Theatre—*Loew's Victoria.*
Style—*Violin and piano.*
Time—*Ten minutes.*
Setting—*Special.*

Conrad and Jeanne, violin and piano soloists, have selected an excellent repertoire of high class compositions, with a popular song medley for an encore. All are rendered in a manner stamping them as finished musicians.

The act is presented with a special set, representing a Chinese Pagoda. Illuminated lanterns hang around. Conrad is a good violinist and his partner has remarkable piano technique. The interest taken in this kind of an act nowadays should make bookings an easy proposition, as it can fill a good spot on any bill. M. L.

BROWN AND EVANS JOIN

Harry Brown, formerly of Albert and Brown, has joined with Harry Evans and the two will appear on Loew time under the team name of Brown and Evans.

EDNA SISTERS

Theatre—*National (try-out).*
Style—*Violin.*
Time—*Ten minutes.*
Setting—*In one.*

These two girls, in children's costumes, with short hair, open with a violin duet, during which they dance a jig. The playing suffers immensely by the dancing. They follow with the "Miserere" on mandolins, which they play behind their backs. After this they play first and second violin, in which they were off key when heard by this reviewer. A rag follows.

One girl seems to have had training and experience, while the other appears to be new to the stage. They need lessons on the violin before they again appear in public. Their mandolin stunt is their best thing, but it won't get them very far. P. K.

SIDLOW AND BURNS

Theatre—*National (try-out).*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*Special drop.*

Working in a special drop in one which represents the deck of a ship, this team opens with a song explaining that they are on their honeymoon.

Some dull dialogue follows, and the man sings a comedy number which gets over fairly well. More dialogue is then heard, after which the girl changes her costume, and they close with a song and dance. This last is a parody number, and is about the only new thing they have.

Little can be seen in this turn, which is just a trifle weaker than hundreds of its kind. P. K.

ARMENTO TRIO

Theatre—*National (try-out).*
Style—*Tumbling.*
Time—*Eight minutes.*
Setting—*Full stage.*

Three men, one dressed as a bellboy and the others in evening clothes, present a fairly lively turn which would serve as a good closing act for the small time. Their casting is accurate and easy, and they have several remarkable feats.

Their finish is the most exceptional stunt. One man turns about thirty aerial handsprings in a circle so fast that he looks like a revolving wheel.
P. K.

PERRY AND DAVIS

Theatre—*Greenpoint.*
Time—*Fifteen minutes.*
Style—*Music, talk and songs.*
Setting—*One.*

Perry and Davis are two rubes in Broadway clothes.

One of them wears a pair of white eyebrows large and thick enough to make a mattress. They tried to make the audience smile with their jokes but did not seem to succeed very well. One plays the flute and the other the violin and as a finish, both play violins. The act is too dry and slow. As it stands at present it can only look for very small time. L. R. G.

THE SCHMATTANS

Theatre—*Columbia.*
Style—*Acrobatic and posing.*
Time—*Twelve minutes.*
Setting—*Black drop.*

This act is composed of an athletic youth and a well formed young woman, both in white tights, who open with several statue poses, followed by a routine of head balances, splendidly done.

Swinging of hoops and the juggling of several articles by both, while the lady is poised on her partner's head on one hand or one foot, were other tricks that gained prolonged applause.

All of the feats are executed in thorough and clean cut style and the offering is one of class. F. M.

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President E. P. ALBEE, Vice-Pres. & Gen. Mgr.

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Two Italians in a Day Off

Direction Jack Potsdam

Three EDDY Sisters

Singing—Dancing—Costume Changes
"A STUDY IN DAINTINESS"

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Featuring Their Jazz Band
In Dusky Cabaret Entertainers

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Comedy Songs—Eccentric Dances DIRECTION MANDEL AND ROSE

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In Budget of Nonsense Entitled
"From Broadway to Dixie"

Singing, Dancing and Comedy Two Special Drops in One

GEO. KATHLEEN

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"Catching a Car"

Direction—MANDEL & ROSE

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Now Playing Loew Time. TOM JONES, Rep.
Week Dec. 17—First Half, BIJOU, Brooklyn; Last Half, DE KALB, Brooklyn

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LAING and GREEN

PLAYING LOEW TIME Old Character Song Revue IN VAUDEVILLE DIRECTION CHARLES J. FITZPATRICK

HAZEL MULLER

The Phenomenal Baritone Singer

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ED. F. REYNARD Presents MLLE.

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In a Series of Dramatic Dance Poems.

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The Ventriloquial Comedian, in "BEFORE THE COURT"

N. B.—Managers, why not warm up your house with the

STEAMFITTERS

Direction—MARK LEVY IN VAUDEVILLE

Assisted by Three Pipes

HAVE YOU SEEN

WEBER and ELLIOTT

A Unique Blend of Mirth and Melody

DIRECTION IRVING COOPER

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In "KINDLING"

PLAYING UNITED TIME Dir., WM. S. HENNESSY

JAMES WILLIAM

GREEN and PUGH

Two Boys From Dixie

In Three Shades Blacker Than Black.

Western Representative: HYMAN SCHALLMANN BOOKED SOLID Eastern Representative: MORRIS & FEIL

WATCH THEM

GEORGE CHARLES

LANE & SMITH

Singing, Dancing and Comedy Direction, MARK LEVY

PATSY BENNETT

Songs and Comedy

Direction—MANDEL & ROSE

W. OLATHE MILLER & CO.

In
"ON THE EDGE OF THINGS"
By HOMER MILES
The Little Act with the Big Punch

DIRECTION—SAM BAERWITZ, N. V. A.

MAZIE EVANS

and her

BANJO BOYS

IN VAUDEVILLE

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Sarah Bernhardt—Rooney & Bent—Belle Baker—Paul Dickey & Co.—Donohue & Stewart—Parish & Peru. (Four to come.)

Riverside—Nat Nazarro & Co.—Chief Caupaulican—Fantasia—Eddie Dowling.

Colonial — "Somewbere in France" — Adeline Francis—Dorothy Brenner—Leightner & Alexander—Farber Girls—Joe Boganny's Troupe.

Royal—Rome & Cox—Kelly & Galvin—Lemaire & Gallagher—E. De Voy & Co.—Adele Rowland—Nonette—Herbert Dyer & Co.—Eddie Borden.

Alhambra — "Corner Store" — Eva Tanguay—Francis & Ross—Helen Trix & Sister—Arthur Hill—Sylvia Sylvanny—Cummings & Mitchell.

BROOKLYN.

Bushwick—Walter Weems—Frances & Kennedy—Dorothy Regal & Co.—McLean & Carson—Vernon Five—Dong Fong Gue & Haw—Bessie Clayton & Co.—Lambert & Ball—Barry Girls.

Orpheum—LeRoy, Talma & Bosco—"Bonfires of Old Empires"—Harry Carroll—Everett's Monks—Sig. Franz Troupe.

BUFFALO, N. Y.

Shea's—Lew Dockstader—Six American Dancers—Imhoff, Conn & Corine—Hughes & Adelaide—Evelyn & Dolly—Whitfield & Ireland—The Kervilles—Edith Clifford.

BALTIMORE, MD.

Maryland—Lydell & Higgins—Mankichi Troupe—Schofield & Martin—Alex. O'Neil & Saxton—Bailey & Cowan—Belle Baker—Santi.

BOSTON, MASS.

Keith's—Sam Mann & Co.—Eddy Duo—"Forest Fires"—Rockwell & Wood—Watson Sisters.

CLEVELAND, OHIO.

Keith's—Casting Campbells—Bert Levy—Finck's Mules—Carrie De Mar & Co.—Lazar & Dale—Lydia Barry.

COLUMBUS, OHIO.

Keith's—"Dancing Girl of Delhi"—Moore & Gerald—Conrad & Conrad—Sansome & De Lila—Louis Simon & Co.—Mazell's Birds.

CINCINNATI, OHIO.

Keith's—Lewis & White—Theo. Kosloff & Co.—Fox & Ward—McConnell & Simpson—Burdella Paterson.

DETROIT, MICH.

Keith's—Garcennetti Bros.—"Sports in Alps"—Medlin Watt's & Townes—Lucille Cavanaugh & Co.—Casliste & Conant—Moss & Frye.

DAYTON, OHIO.

Keith's—Maleta Bonconi—Santos & Hayes—"Tango Shoes"—C. & A. Glocker.

GRAND RAPIDS, MICH.

Empress—Eddie Leonard & Co.—Mabel Russell & Co.—Moore & Gerald—Milt Collins—Stone & Hayes—Fantino Troupe.

HAMILTON, CAN.

Keith's—DeWitt, Burns & Torrence—Browning & Denny—"Street Urchin"—Smith & Austin.

INDIANAPOLIS, IND.

Grand—Jack Alfred & Co.—Bissett & Bestry—Hallen & Hunter—Gladys Hanson—Brendel & Bert—Apollo Trio.

LOUISVILLE, KY.

Keith's—Sallie Fisher & Co.—Merian's Dogs—Jas. Lucas & Co.—Gould & Lewis—Arnold & Florenz—Hugh Herbert & Co.—Venita Gould.

MONTREAL, CAN.

Orpheum—Guirnan & Newell—Dickinson & Deagon—Violet McMillan—Jos. E. Bernard & Co.—Lady Duff Gordon—Chas. F. Semon.

PITTSBURGH, PA.

Keith's—Kenny & Hollis—Annie Sutor—Fritz & Lucy Bruch—Geo. & Lily Garden—Burns & Kissen—Lee Kohlman & Co.—Mr. & Mrs. Jimmie Barry.

PROVIDENCE, R. I.

Keith's—Gygi & Vadie—The Duttons—Homer Miles & Co.—Wheeler & Moran—Hyams & McIntyre—Gasper & Sinclair—Florenz Tempest.

PHILADELPHIA, PA.

Keith's—Alfred Bergen—Camilla's Birds—Doree's Celebrities—Hallen & Fuller—McDevitt Kelly & Lucie—Cameron Sisters—Skelly & Sauvain—Four Kasting Kays—Duffy & Inglis.

ROCHESTER, N. Y.

Temple—Gautier's Toy Shop—Hamilton & Barnes—Ferry—Walter C. Kelly—Ford Sisters & Co.—Horn & Ferris—Prosper & Maret—W. J. Riley.

TOLEDO, OHIO.

Keith's—Vincent & Maxine—Mr. & Mrs. George Wilde—Joyce West & Senna—Lew Hawkins—De Leon & Davies—Whiting & Burt.

TORONTO, CAN.

Shea's—Chas. Grapewyn & Co.—Nolan & Nolan—"Futuristic Revue"—Adair & Adelphi—Potter & Hartwell—Bensee & Baird.

WASHINGTON, D. C.

Keith's—Bennett & Richards—"Colour Gems"—Renee Florigny—Fern & Davis—Breen Family.

YOUNGSTOWN, OHIO.

Keith's—Jack La Vier—Great Leon—Geo. Kelly & Co.—Holmes & Buchanan—Gene Green—Elinore & Williams—Joe Jackson.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—"Submarine F 7"—G. Edwards Bandbox Revue—Mollie King—Mrs. Gene Hughes & Co.—Robins—Keen & Ensign—Davigneau's Imperial Duo.

Palace—Mack & Walker—Marck's Jungle Players—Franklyn Ardell & Co.—Four Haley Sisters—Deiro—Vardon & Perry—Fern, Bigelow & Meehan.

CALGARY, CAN.

Orpheum—Marx Bros.—Comfort & King—Bessie Rempel & Co.—Doc. O'Neil—"Five of Clubs"—Bogarr & Co.—Moore & Haager.

DES MOINES, IA.

Orpheum—Eddie Foy & Family—Arthur Havel & Co.—Bibonati—Harry & Etta Conley—Rouble Sims—Regal & Bender—Al Herman.

DENVER, COLO.

Orpheum—Kouns Sisters—Cooper & Ricardo—Lloyd & Britt—Arthur Deagon—Tower & Darrell—The Skating Bear—Jean Adair & Co.

DULUTH, MINN.

Orpheum—"Corner Store"—Princess Kalama & Co.—Scarproff & Jarvara—Bernard & Janis—Valnova's Gypsies—Cycling Brunettes—Stuart Barnes.

KANSAS CITY, MO.

Orpheum—Nina Payne & Co.—Bronson & Baldwin—Santley & Norton—McDonald & Rowland—Louis Hart—"Broadway Revue."

LOS ANGELES, CAL.

Orpheum—"Four Husbands"—Winona Winters—Rath Bros.—Nan Halperin—Burt Johnston & Co.—Golet, Harris & Morey—Emily Ann Wellman & Co.

LINCOLN, NEB.

Orpheum—McCarty & Faye—Trixie Friganza & Co.—Aveling & Lloyd—Allen & Francis—Roland Travers—Harold Dukane & Co.—Hazel Moran.

MINNEAPOLIS, MINN.

Orpheum — Gertrude Hoffman — Leo Beers—Edward Esmonde & Co.—Elida Morris—Ford & Goodridge—Alfred Latell Co.

MILWAUKEE, WIS.

Orpheum—Evelyn Nesbit—"Night Boat"—Davis Sapirstein—Lillian Fitzgerald—Five Nelsons—Kitner, Hawksley & McClay—"Act Beautiful"—Mlle. Leitzel.

MEMPHIS, TENN.

Orpheum — "Holiday's Dream" — Maryland Singers—Bert Fitzgibbon—Chas. Howard & Co.—Gallagher & Martin—Three Natalie Sisters—Mang & Snyder.

NEW ORLEANS, LA.

Orpheum—Leona La Mar—Alfred De Manby & Co.—"In the Dark"—James & Marion Harkins—Olga Mishka Trio—Primrose Four—Jordan Sisters.

OAKLAND, CAL.

Orpheum—Montgomery & Perry—Three Stewart Sisters—Edwin George—Scotch Lads & Lassies—The Levolos—Herbert's Dogs.

OMAHA, NEB.

Orpheum—Santley & Millership—Milo—Betty Bond—Phina & Co.—Hughes Musical Three—Hanlon & Hanlon—Sarah Padden & Co.

PORTLAND, ORE.

Orpheum—Avon Comedy Four—Harry Green & Co.—Holt & Rosedale—The Gaudsmiths—Tyler & St. Claire—Bert Swor—Anna Chandler.

SEATTLE, WASH.

Orpheum — Joseph Howard's Revue — Frank Crumit—Rice & Werner—Connelli & Craven—Isabelle D'Armand & Co.—The Le Grohs—Kanazawa Japs.

SALT LAKE CITY, UTAH.

Orpheum—Sophie Tucker & Co.—Mr. & Mrs. Mel Burne—Frank Westphal—Bert Hughes Troupe—Ben Linn—Raymond Wilbert—Bert Baker & Co.

ST. PAUL, MINN.

Orpheum—Cressey & Dayne—Al. Shayne—Ruth Roye—Capt. Anson & Daughters—Apdale's Animals—Joseffson's Icelanders—The Lovetts.

SACRAMENTO STOCKTON & FRESNO, CAL.

Orpheum — Harriet Rempel & Co.—Tennessee Ten"—Robbie Gordone—Willie Weston—Williams & Wolfus—Claude & Fannie Usher—Ioleen Sisters.

SAN FRANCISCO, CAL.

Orpheum—McIntyre & Heath—Travers & Douglas—Rae E. Ball—Alexander Kids—Jas. H. Cullen—Sylvester & Vance—"For Pity's Sake"—Herbert Clifton—J. & B. Morgan.

ST. LOUIS, MO.

Orpheum—Blossom Seeley Co.—McKay & Ardine—John B. Hymer Co.—Mr. & Mrs. Fradkin—Four Danubes—Wm. Ebs Co.—Merle's Cockatoos.

VANCOUVER, CAN.

Orpheum—Alan Brooks & Co.—Elsa Ruegger & Co.—Clara Howard—Mack & Earl—King & Harvey—Alaska Duo—Toots Paka & Co.

WINNIPEG, CAN.

Orpheum—Emma Carus & Comer—Bernie & Baker—Boothby & Everdeen—Altruism—Selma Braatz—Stan Stanley & Co.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Tokai Japs—Hunter & Godfrey—Ferguson & Sunderland—Lillian Kingsbury & Co.—Jeanne—Williams & Mitchell—Sherman & Van Hyman. (Last Half)—Curry & Graham—Mahoney & Auburn—Bernard & Meyers—Shannon & Annis—Five Melody Phiends—John Byron & Co.—Jarrow—Peggy Breman & Bro.

Boulevard (First Half)—Isabelle Sisters—Murray & Love—Leila Davis & Co.—Jarrow—Peggy Breman & Bro. (Last Half)—Marguerite & Henley—Cervo—Will & Mary Rogers—Dorothy Burton & Co.—Temple Four.

Avenue B. (First Half)—The Yaltos—Wood & Halperin—"The Job"—E. J. Moore. (Last Half)—Commodore Tom—Lang & Green—Andy Rice.

Lincoln Square (First Half)—Stockton's Dogs—Rambler Sisters—Curry & Graham—Rawles & Von Kaufman—Temple Four—Sterling Rose Trio. (Last

(*Continued on page 30.*)

Inaugurating the departing Vaudeville Tour at B. F. Keith's Palace Theatre, this week, Dec. 24th. of

THE BEAUTIFUL BROADWAY STAR

DOROTHY JARDON

Acclaimed, by press, public and managers as America's most beautiful voiced prima-donna on the vaudeville and comic opera stage.

Pronounced by two of America's greatest artists, Henry Hutt and Harrison Fisher as one of the ten most beautiful women in the world.

Direction Harry Weber and George O'Brien

WILL BLAND & CO. ENID

Australia's Greatest Illusionists
Booked Solid U. B. O.
DIRECTION—TREAT MATHEWS

HERBERT MILDRED
HODGE and LOWELL
"Object Matrimony"
IN VAUDEVILLE

JOHN C. CARRIE
MANNING & BURKE
Comedy Singing Talking Act in One IN VAUDEVILLE

SAM ALEX
KRAMER and CROSS
Advanced Exponents of Physical Culture
Direction—IRVING COOPER

The Blackstone Quartette
J. E. Kelley, 1st Bass — Thos. Smith, 2nd Bass — Earl McKinney, 1st Tenor — J. W. Coleman, 2nd Tenor and Dir.
IN VAUDEVILLE

MEL EASTMAN
"The Original Elongated Entertainer"

THE ORIGINAL AMERICAN GIRL
PRINCESS WHITE DEER
Only Dancing Indian Girl and Company of Indian Braves
Direction, WILLIAM MORRIS AND PAT CASEY

MARGIE GALE
ADDIS & STEWART
A Few Songs and a Little Nonsense
IN VAUDEVILLE

LEO & EDNA MILLER
Songs—Patter—Chatter
N. V. A. Direction, Chas. J. Fitzpatrick

ETHEL ALBERTINI
Assisted by MANNE SMITH
IN VAUDEVILLE

Ball Bros. & Co.
European Eccentric Pantomimists
Direction—LEW GOLDEN U. B. O.

JACK HELEN
ROWLES & GILMAN
A Little Bit of Everything
IN VAUDEVILLE

FOUR KASTING KAYS
Study in Mid-Air—Playing U. B. O.
PETE MACK, Eastern Representative C. W. NELSON, Western Representative

THREE FLORA BROS.
Comedy, Triple Bars and Knockabouts
DIRECTION—CHAS. BORNHAUPT U. B. O. TIME

THE FERRAROS
(George and Idabell)
SURPRISING CLOWNS Direction, ALF. T. WILTON

DANCING DALES
Vaudeville's Pre-eminent Exemplars of Dancing Oddities.

KIPP and KIPPY
COMEDY JUGGLERS Direction ALF. T. WILTON

Smiletta Sisters
NOVELTY DE LUXE—ALF. T. WILTON

CLIFF T. GREEN
"The Morning After and After" In Vaudeville

THE OVANDOS
Whirlwind Xylophonists Booked Solid Dir., HARRY SHEA

Frank Eldrie
FISHER & GILMORE
In "A Bashful Romeo"— Direction Mark Levy

CLIFFORD TRIO
CLIFFORD, SADE AND FRANK
SINGING AND DANCING IN VAUDEVILLE

BELLE ONRA
THE AERIAL GIRL In Vaudeville

SOMETHING NEW IN THE AIR
THE WHITE TRIO
NOVELTY GYMNASTIC—IN VAUDEVILLE

MAE HARRINGTON
"PIANOLOGUEFETE" IN VAUDEVILLE

HARRY LAVINA
STEWART AND MERCER
Comedy, Acrobatic, Aerialists. IN VAUDEVILLE

TANEAN BROS.
Direction, Nat Sobel
PLAYING U. B. O. TIME

ROUTE LIST

Routes Must Reach This Office Not Later Than Saturday

DRAMATIC AND MUSICAL

Anglin, Margaret, Playhouse—N. Y., indef.
Adams, Maude—Chicago, Ill., 24-indef.
"Broadway After Dark" (Woodhall Amusement Co.)—Waverly, Ill., 29; Nokomis, 31; Monticello, Jan. 1; Villa Grove, 2; Clinton, 3; Lexington, 4; Gilmore, 5.
"Blind Youth"—39th St. Theatre, N. Y., indef.
"Business Before Pleasure"—Eltinge, N. Y., indef.
"Boomerang"—Tremont, Boston, indef.
Barrymore, Ethel—Empire, N. Y., indef.
"Brat, The"—Colonial, Chicago, indef.
"Cheer Up"—Hippodrome, indef.
"Come Out of the Kitchen"—Powers, Chicago, indef.
"Chu Chin Chow"—Manhattan O. H., indef.
"Country Cousin"—Broad, Phila., 24-Jan. 1.
"Cure for Curables"—Majestic, Boston, indef.
"Chinese Lantern, The"—Little, Phila., indef.
"Doing Our Bit"—Winter Garden, N. Y., indef.
"Everywoman"—Anniston, Ala., 27; Selma, 28; Montgomery, 29; Atlanta, Ga., 30-Jan. 2.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Flo-Flo"—Cort, N. Y., indef.
"Flame, The"—Marysville, Cal., 27; Reno, Nev., 28-29; Oakland, Cal., 30-Jan. 5.
"Furs and Frills"—Plymouth, Boston, 24-29.
"Girl Without a Chance, The" (East)—Ticonderoga, N. Y., 27; Plattsburg, N. Y., 28-29.
"Girl Without a Chance, The" (West)—Ashton, Idaho, 27; Blackfoot, 28; Dillon, Mont., 29; Phillipsburg, 31.
"Good for Nothing Husband, A" (East)—Kinston, 27; Newberne, 28; Wilmington, 29; Lumberton, 31.
"Gypsy Trail, The"—Plymouth, N. Y., indef.
"Going Up"—Liberty, N. Y., indef.
"General Post"—Gaiety, N. Y., indef.
"Have a Heart" (H. C. Savage, mgr.)—Bryan, Tex., 27; Temple, 28; Austin, 29; San Antonio, 30-Jan. 1.
"Have a Heart" (West)—Janesville, Wis., 27; Peoria, Ill., 28; Springfield, 29; St. Louis, Mo., 30-Jan. 5.
"Henpecked Henry" (West) (Woodhall Amusement Co.)—Bedford, Ia., 29; Afton, 31; Osceola, Jan. 1; Lamoni, 2; Grant City, 3; Bethany, 4; Stanberry, 5.
"Her Regiment"—Knickerbocker, N. Y., indef.
"Her Unborn Child"—Globe, Boston, 24-29.
"Hitchy Koo"—Lyric, Phila., 24-Jan. 12.
"Henpecked Henry" (Central) (Woodhall Amusement Co.)—Stevenson, Ala., 29; Fort Payne, 31; Gadsden, Jan. 1; Talladega, 2.
"Johnny Get Your Gun"—Cort, Chicago, indef.
"Jack o' Lantern"—Globe, N. Y., indef.
"King, The"—Cohan's, N. Y., indef.
"Lombardi, Ltd."—Morosco, N. Y., indef.
"Leave It to Jane"—Longacre Theatre, indef.
"Land of Joy"—Park, N. Y., indef.
"Love o' Mike"—Studebaker, Chicago, indef.
"Lord and Lady Algy"—Broadhurst, N. Y., indef.
"Lilac Time"—Cohan's Grand, Chicago, indef.
"Music Master"—Forrest, Phila., indef.
"Miss 1917"—Century, N. Y., indef.
Mack, Andrew—Pittsburgh, Pa., 25-Jan. 5.
"Madame Sand"—Criterion, N. Y., indef.
"Maytime"—Shubert Theatre, indef.
"Man Who Came Back"—Princess, Chicago, indef.
"Masquerader, The" (R. W. Tully)—Booth, N. Y., indef.
Mantell, Robt., Co.—Lexington, Ky., 24-26; Knoxville, Tenn., 27-28-29; Nashville, 31-Jan. 5.
"Man Who Stayed at Home"—Playhouse, Chicago, indef.
"Man Who Came Back"—Wilbur, Boston, indef.
"Montana"—Grafton, Neb., 27; Beaver City, 31; Lebanon, Jan. 3.
"Nothing But the Truth"—Adelphi, Phila., 24-29.
"Naughty Wife, The"—Harris, N. Y., indef.
"Oh, Doctor" (Woodhall Amusement Co.)—Boresboro, Pa., 29; Bellefonte, 31; Lock Haven, Jan. 1; Wellsboro, 2; Sayre, 3; Towanda, 4.
"One Girl's Experience" (B)—New Hampton, Ia., 27; Hampton, 28.; Waterloo, 29; Marshalltown, 30; Lincoln, Neb., Jan. 4-5.
"Oh, Boy"—Casino, N. Y., indef.
"Oh, Boy"—La Salle, Chicago, indef.
"Odds and Ends"—Bijou, N. Y., indef.
"Over the Top"—48th St. Roof, N. Y., indef.
"Once Upon a Time"—Walnut, Phila., indef.
W. B. Patton (Frank B. Smith, mgr.)—Keosaqua, Ia., 27; Farmington, 28; Centerville, 29; Ottumwa, 30; Buxton, 31; Toledo, Jan. 1; What Cheer, 2.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Peter Ibbetson"—Shubert, Boston, indef.
"Passing Show of 1917"—Garrick, Chicago, indef.
"Polly With a Past"—Belasco, N. Y., indef.
"Pom-Pom," with Mitzi Hajos (H. W. Savage)—Columbia Theatre, San Francisco, Cal., 29; Mason Opera House, Los Angeles, Cal., 31-Jan. 5.
"Pipes o' Pan"—Hudson Theatre, N. Y., indef.
"Pretty Papa" (Woodhall Amusement Co.)—Washington, Ind., 30; Robinson, Ill., 31; Bloomington, Ind., Jan. 1; Rockville, 2; Peru, 3; Logansport, 4; Lebanon, 5.
"Rambler Rose" (Chas. Frohman, mgr.)—Boston, Mass., 24-Jan. 12.
"Seventeen"—Lyric, Cincinnati, 23-29.
"Step Lively" (Woodhall Amusement Co.)—Elkins, W. Va., 29; Buckhannon, 31; Fairmont, Jan. 1; Philippi, 2; Grafton, 3; Shinnston, 4; Weston, 5.
"Show of Wonders"—Chestnut St. Opera House, Phila., indef.
Skinner, Otis (Chas. Frohman, mgr.)—Cleveland, O., 24-29.
"Tailor Made Man"—Cohan & Harris, indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Twin Beds"—Toronto, Canada, 24-29.
"Uncle Tom's Cabin" (Wm. Kibble)—Plattsmouth, Neb., 27; Lincoln, 28-29; Omaha, 30-Jan. 4.
"Upstairs and Down"—Park Sq., Boston, Mass., indef.
"Wanderer, The"—Boston Opera House, Boston, 24-Jan. 1.
Wilson, Al. H.—Hampton Soldiers' Home, Va., 27; Newport News, 28; Norfolk, 29.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry"—Cohan's Grand, Chicago, 17-22.
"Words & Music"—Fulton, N. Y.
"Yes or No"—48th St., indef.
Ziegfield Follies—Illinois, Chicago, indef.

INTERNATIONAL CIRCUIT

Attractions for the Week of December 30

"Bringing Up Father"—Detroit.
"Come Back to Erin"—Orpheum, Montreal.
"Daughter of the Sun"—Buffalo.
"Hans und Fritz"—Columbus.
"Her Unborn Child"—Nashville.
Mutt and Jeff—Kansas City.
"Millionaire's Son and the Shop Girl"—Imperial, Chicago.
"Marriage Question, The"—Pittsburgh.
"One Girl's Experience"—National, Chicago.
"Peg o' My Heart"—Cleveland.
"Soldier's Bride, A"—Milwaukee.
"Trail of the Lonesome Pine"—Lexington, N. Y.
"Turn Back the Hours"—Louisville.
"Thurston"—St. Louis.
"Uncle Tom's Cabin"—Omaha, 30-31; Jan. 1-2; St. Joe, 4-5.
"White Slave, The"—Orpheum, Phila.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Austin, Mildred, Musical Comedy—Star, Louisville, Ky., indef.
Aborn Opera Co.—Pittsburgh, Pa., indef.
Alhambra Players—Alhambra Theatre, York, Pa., indef.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Grand Opera House, San Antonio, Tex., indef.
Bishop Players—Oakland, Cal., indef.
Blaine's James, Players—Saskatoon, Can., indef.
Burnes, Melville—Northampton, Mass., indef.
Bradley & Earl Stock Co.—Strand, San Antonio, Tex., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (T. W. Rowland, Sr.)—Chicago, indef.
Cutter Stock Co.—Cortland, N. Y., 24-29.
Dominion Players — Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Dubinsky Bros.—Kansas City, indef.
Enterprise Stock Company (Norman Hilyard, mgr.)—Chicago, indef.
Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Earle, Ira., Stock—Waco, Tex., indef.
Edwards, Mea, Players—Olean, N. Y., 23-29.
Fielder, Frank, Stock—Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Gordinier Bros., Stock—Ft. Dodge, Ia., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn, Stock—Detroit, Mich., indef.
Holmes, W. Hedge—Troy, N. Y., indef.
Howard, George, Stock Co.—Vancouver, B. C., Can., indef.
Hippodrome Stock Co.—Hippodrome, Oakland, Cal., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Kenyon Stock Co. (Forry L. Bott, mgr.)—Kenyon, Pittsburgh, indef.
Knickerbocker Players—Philadelphia, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Lakeside Musical Comedy Co.—Denver, Colo., indef.
Lieb, Harris Stock Co.—Wilson, Chicago, indef.
Lewis, Jack X., Stock (Jack X. Lewis, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lillem, Ed. Clark, Stock—Chester, Pa., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Levy, Robt.—Washington, D. C., indef.
Miller & Ball Stock Co.—Steubenville, O., indef.
Moses & Johnson Stock—Paterson, N. J., indef.
MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., indef.
Modern Players—Pabst, Milwaukee, Wis., indef.
Marcus Musical Stock Co.—New Bedford, Mass., indef.
Morosco Stock—Los Angeles, indef.
Mills, E. C.—Oklahoma, Okla., indef.
Marks Bros. Stock Co.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
Orpheum Players (Geo. Ebey, mgr.)—Oakland, Cal.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players—El Paso, Tex., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., indef.
O'Neill, Wm.—Manchester, N. H., indef.
O'Hara-Warren-Hathaway—Brockton, indef.
O'Connell, J. F., Stock—Halifax, N. S., indef.
Poli Stock—Bridgeport, Conn., indef.
Poli Stock—New Haven, Conn., indef.
Packard-Jay—Jersey City, N. J., indef.
Phelan, E. V.—Lynn, Mass., indef.
Robbins Stock Co.—Huron, S. D., 24-29.
Shannon Stock Co.—Richmond, Ky., wk. 24.
Shubert Stock—St. Paul, Minn., indef.
Somerville Theatre Players—Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co.—Haverhill, Mass., indef.
Van Dike & Baton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Vollman, E. H., Stock—Stockton, Cal., indef.
Vollman—Salt Lake City, Utah, indef.
Williams, Ed., Stock—Kokomo, indef.
Wilkes' Players—Seattle, Wash., indef.
Wilson, Tom—Lyric, Butler, Ind.
Wallace, Morgan, Stock—Sioux City, Ia., indef.
Willard, Fred, Stock—White Plains, N. Y., indef.
Weir Mome Players—Park, Pittsburgh, indef.

BURLESQUE

Columbia Wheel

Al Reeves—Gayety, Buffalo, Dec. 24-29; Corinthian, Rochester, Dec. 31-Jan. 5.
Ben Welch—Empire, Albany, 24-29; Casino, Boston, 31-Jan. 5.
Best Show in Town—Empire, Newark, N. J., 24-29; Casino, Philadelphia 31-Jan. 5.
Bowers—Gayety, Pittsburgh, 24-29; Star, Cleveland, 31-Jan. 5.
Burlesque Revue—Star, Cleveland, 24-29; Empire, Toledo, O., 31-Jan. 5.
Burlesque Wonder Show—Empire, Toledo, O., 24-29.
Lyric, Dayton, O., 31-Jan. 5.
Bon Tons—Palace, Baltimore, 24-29; Gayety, Washington, 31-Jan. 5.
Behman Show—Casino, Boston, 24-29; Grand, Hartford, Conn., 31-Jan. 5.
Broadway Frolics—Gayety, Detroit, 24-29; Gayety, Toronto, Ont., 31-Jan. 5.
Bostonians—Hurtig & Seamon's, New York, 24-29; Empire, Brooklyn, 31-Jan. 5.
Follies of the Day—Miner's, Bronx, New York, 24-29; open, 31-Jan. 5; Orpheum, Paterson, 7-12.
Golden Crooks—Casino, Brooklyn, 24-29; Empire, Newark, N. J., 31-Jan. 5.
Hello American—Corinthian, Rochester, 24-29; Bastable, Syracuse, 31-Jan. 2; Lumberg, Utica, 3-5.
Harry Hastings—Orpheum, Paterson, 24-29; Majestic, Jersey City, 31-Jan. 5.
Hip, Hip, Hoorah—Empire, Brooklyn, 24-29; Park, Bridgeport, Conn., Jan. 3-5.
Howe, Sam—Jacques', Waterbury, Conn., 24-29; Cohan's Newburg, N. Y., 31-Jan. 2; Cohan's, Poughkeepsie, 3-5.
Irwin's Big Show—People's, Philadelphia, 24-29.
Liberty Girls—Open 24-29; Orpheum, Paterson, 31-Jan. 5.
Majestic—Gayety, Kansas City, Mo., 24-29; Gayety, St. Louis, 31-Jan. 5.
Merry Rounders—Berchell, Des Moines, Iowa, 23-27; Gayety, Omaha, 29-Jan. 4.
Million $ Dolls—Columbia, Chicago, 24-29; Gayety, Detroit, 31-Jan. 5.
Mollie Williams—Majestic, Jersey City, 24-29; Peoples, Philadelphia, 31-Jan. 5.
Marion's, Dave—Gayety, Omaha, Neb., 24-29; Columbia, Chicago, 31-Jan. 5.
Maids of America—Olympic, Cincinnati, 24-29; Columbia, Chicago, 31-Jan. 5.
Oh, Girl—Park, Bridgeport, 27-29; Colonial, Providence, 31-Jan. 5.
Puss Puss—Gayety, Montreal, Can., 24-29; Empire, Albany, 31-Jan. 5.
Roseland Girls—Gayety, St. Louis, 24-29; Star & Garter, Chicago, 31-Jan. 5.
Rose Sydell's—Columbia, New York, 24-29; Casino, Brooklyn, 31-Jan. 5.
Step Lively—Colonial, Providence, 24-29; Gayety, Boston, 31-Jan. 5.
Star & Garter—Cohan's, Newburg, N. Y., 24-26; Cohan's, Poughkeepsie, 27-29; Hurtig & Seamon's, New York, 31-Jan. 5.
Sporting Widows—Gayety, Washington, 24-29; Gayety, Pittsburgh, 31-Jan. 5.
Social Maids—Star and Garter, Chicago, 24-29; Berchell, Des Moines, 30-Jan. 3.
Sight Seers—Bastable, Syracuse, 24-26; Lumberg, Utica, 27-29; Gayety, Montreal, Can., 31-Jan. 5.
Sam Sidman—Gayety, Toronto, Ont., 24-29; Gayety, Buffalo, 31-Jan. 5.
Spiegel's Review—Lyric, Dayton, O., 24-29; Olympic, Cincinnati, 31-Jan. 5.
Some Show—Grand, Hartford, Conn., 24-29; Jacques', Waterbury, Conn., 31-Jan. 5.
Twentieth Century Maids—Gayety, Boston, 24-29; Columbia, New York, 31-Jan. 5.
Watson's Beef Trust—Casino, Philadelphia, 24-29; Miner's, Bronx, New York, 31-Jan. 5.

American Wheel

American—Open 24-29; Century, Kansas City, 31-Jan. 5.
Army and Navy Girls—Olympic, New York, 24-29; Gayety, Philadelphia, 31-Jan. 5.
Aviators—Lyceum, Columbus, 24-29; Court, Wheeling, W. Va., 31-Jan. 2; Grand, Akron, O., 3-5.
Auto Girls—Warburton, Yonkers, N. Y., 24-26; Hudson, Schenectady, 27-29; Holyoke, Mass., 31-Jan. 2; Springfield, 3-5.
Broadway Belles—Garden, Buffalo, 24-29; Star, Toronto, Ont., 31-Jan. 5.
Biff, Bing, Bang—Penn Circuit, 24-29; Grand, Trenton, N. J., Jan. 2-5.
Cabaret Girls—Majestic, Scranton, Pa., 24-29; Binghamton, N. Y., 31-Jan. 1; Oswego, 2; Niagara Falls, 3-5.
Charming Widows—Howard, Boston, 24-29; Fall River, Mass., 31-Jan. 2; Worcester, 3-5.
Darlings of Paris—Majestic, Indianapolis, 24-29; Terre Haute, 30; open 31-Jan. 5; Lyceum, Columbus, 7-12.
Follies of Pleasure—Gayety, Philadelphia, 24-29; Majestic, Scranton, Pa., 31-Jan. 5.
Forty Thieves—Trocadero, Philadelphia, 24-29; South Bethlehem, Pa., 31; Easton, Jan. 1; Wilkesbarre, 2-5.
French Frolics—Niagara Falls, 27-29; Garden, Buffalo, N. Y., 31-Jan. 5.
Gay Morning Glories—Gayety, Kansas City, 24-29; Standard, St. Louis, 31-Jan. 5.
Grown Up Babies—Empire, Cleveland, 24-29; Erie, Pa., 31-Jan. 1; Ashtabula, O., 2; Youngstown, 3-5.
Girls from Follies—Standard, St. Louis, 24-29; Englewood, Chicago, 31-Jan. 5.
Girls from Joyland—Star, St. Paul, 24-29; Duluth, 30; open 31-Jan. 5; Century, Kansas City, 7-12.
Girls from Happyland—Gayety, Baltimore, 24-29; Trocadero, Philadelphia, 31-Jan. 5.
Hello Girls—New Bedford, 24-26; Worcester, 27-29; Olympic, New York, 31-Jan. 5.
Innocent Maids—Cadillac, Detroit, 24-29; Gayety, Chicago, 31-Jan. 5.
Jolly Girls—Empire, Hoboken, 24-29; Star, Brooklyn, 31-Jan. 5.
Lid Lifters—Court, Wheeling, W. Va., 24-26; Grand, Akron, O., 27-29; Empire, Cleveland, 31-Jan. 5.
Lady Bucaneers—Grand, Trenton, N. J., 27-29; Gayety, Baltimore, 31-Jan. 5.
Mischief Makers—Savoy, Hamilton, Ont., 24-29; Cadillac, Detroit, 31-Jan. 5.
Military Maids—Victoria, Pittsburgh, 24-29; Penn Circuit, 31-Jan. 5.
Monte Carlo Girls—Star, Toronto, Ont., 24-29; Savoy, Hamilton, 31-Jan. 5.
Mile-a-Minute Girls—Star, Brooklyn, 24-29; Gayety, Brooklyn, 31-Jan. 5.
Orientals—Englewood, Chicago, 24-29; Empire, Chicago, 31-Jan. 5.
Pacemakers—Holyoke, Mass., 24-26; Springfield, 27-29; Howard, Boston, 31-Jan. 5.
Pat White's—Park, Youngstown, 27-29; Victoria, Pittsburgh, 31-Jan. 5.
Parisian Flirts—Wilkesbarre, 26-29; Empire, Hoboken, 31-Jan. 5.
Review of 1918—Gayety, Brooklyn, 24-29; Warburton, Yonkers, N. Y., 31-Jan. 2; Hudson, Schenectady, 3-5.
Record Breakers—Gayety, Milwaukee, 24-29; Gayety, Minneapolis, 31-Jan. 5.
Social Follies—Gayety, Chicago, 24-29; Gayety, Milwaukee, 31-Jan. 5.
Some Babies—Gayety, Minneapolis, 24-29; Star, St. Paul, 31-Jan. 5.
Speedway Girls—Open 24-29; Lyceum, Columbus, 31-Jan. 5.
Tempters—Empire, Chicago, 24-29; Fort Wayne, Ind., 30; Majestic, Indianapolis, 31-Jan. 5.

PENN CIRCUIT

Monday—New Castle, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.

TABLOIDS

Army-Navy Girls—Sapulpa, Okla., 23-29.
College Maids—Meadville, Pa., 24-29.
Hyatt & LeNore Musical Comedy (L. H. Hyatt, mgr.)—New Garrick, Minneapolis, indef.
"Isle of Roses"—Houston, Tex., 24-Jan. 12.
Jewel's Golden Jubilee Co.—St. Denis, Sapulpa, Okla., 24-29.
Lord & Vernon—Gem, Little Rock, Ark., indef.
Lyon's Broadway Maids (Andy McLaughlin, mgr.)—Grand, Olean, N. Y., 23-29.
"My Soldier Girl"—San Antonio, Tex., 27-29; Victoria, 30; Houston, Jan. 1.
Siddons, Fred, and Empire Girls—Lyric, Wilmington, Del., indef.
Shea, Tex and Mabel, Musical Comedy—Wigwam, San Antonio, Tex., indef.
Troy's Tip-Top Tourist (F. J. Fahl, mgr.)—Grand, Massillon, 24-29.
Zallee's Kentucky Belles—Folly, Oklahoma City, Okla., 23-29.
Zallee's Kentucky Beauties—Hipp., Joplin, Mo., 23-29.

MINSTRELS

Anderson's, C. E., Lady Minstrels—Terre Haute, Ind., 26; Champaign, Ill., 27; Peoria, 28; Davenport, Ia., 29.
Coburn's, J. A.—Tarpon Springs, Fla., 26; Leesburg, 27; Ocala, 28; Bradentown, 29.
Fields, A. G., Minstrels—Columbus, O., 18-24; Dayton, 25-26; Newark, 27-28; Zanesville, 29; Wheeling, W. Va., 30-31-Jan. 1.
Huntington's Minstrels—Gulfport, Miss., 25; Columbia, 26; Bougaloosa, 27-28; Tylertown, 29; McComb, 30.
Hill's, Gus, Minstrels—Columbia, S. C., 27; Anderson, 28; Greensville, 29; Grangeberg, 31; Savannah, Ga., Jan. 1; Waycrosse, 2; Brunswick, 3.

MISCELLANEOUS

Adams, James—Floating Theatre, Elizabeth City, N. C., indef.
Almond, Jethro, Show—Mayodan, N. C., 24-29.

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VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

HARLEM OPERA HOUSE

(Last Half)

Joe Dealy and Sister, in a prettily costumed and staged fencing turn, opened the bill and got more applause than is usually accorded to an opener. Their dancing is graceful, at times, and, when they try the eccentric sort of work they are marvels. Their finishing dance, which is so strenuous as to make the girl's hair come down, keeps up at the highest speed for about four minutes.

Ernest Rackett followed with his monologue, which he calls "A La Richard Carle," although the resemblance is largely in make-up and not in material or delivery. Several of his gags, notably the cruder ones, got over fairly well, but his reception was not such as to insure confidence in his act, which is more fully discussed under "New Acts."

Dot and Alma Wilson opened after the picture in their act called "Making Them Over," which is also reviewed under "New Acts." They got over about the warmest reception of any act thus far on the bill, the novelty of their turn and the charm of their personalities making a distinct hit.

Bernham and Allen, two girls with good voices, pleasant appearance and striking acrobatic agility, followed in one with a swift and enjoyable turn. The girls are fast workers and never let a minute go idle. Their songs are new and have more point than the usual run.

Ida May Chadwick and Dad followed in "Wiggin's Postoffice," likewise reviewed under "New Acts." They got over fairly well, but received no encores. Some of their most precious stuff went flat, proving that the act needs to be worked over considerably.

Richard Wally, in one of the best juggling acts vaudeville has seen in a long time, closed the show to the best hand of the evening. He is too good for the finishing spot, as his work is novel and entertaining throughout. He is reviewed under "New Acts." P. K.

VICTORIA

(Last Half)

After the Hearst-Pathé News and the overture, the bill was opened by Wolford's Dogs.

The animals go through their routine very nicely, and do not appear to be the kind that are beaten to death before they come on. One dog selects different colored ribbons as the color is called from the audience.

Grace Edmonds, in number two spot, offered a few numbers. She depends too much upon patriotic speeches to win applause. She pulls two of these speeches and a patriotic song. She also does a knitting song.

Will and Mary Rogers followed with a fast and snappy line of gags. The talk is all about their married life, and is well put over. It won great applause.

Jessie Hayward and a company of three presented a pleasing sketch. The action takes place in the dressing room of a five and ten-cent theatre. Miss Hayward plays the old trouper, while the other girl plays the sweet and innocent young thing who is just making her first attempt on the boards. The trouper is trying to get out of the business and settle down. For the simple reason that the manager has been sweet on her she sets her cap for him. She then discovers that he is married.

Britt Wood, in number five spot, had to do an encore. He plays a mouth organ very well. One bit which received a generous hand was playing the harmonica and a banjo at the same time. He finishes with a dance at the same time playing the harmonica.

Dura and Feeley, a tumbling turn, came next to closing. The one man must be the original bonehead. The bumps that he takes upon it would make even a gentleman of color dizzy.

"The Zeppelin's Last Raid," a feature picture of exceptional merit, closed the show. L. R. G.

FOLLY

(Last Half)

After the overture, Tan Landray, a good specimen of physical manhood, opened with a routine of gymnastic high bar work. He works fast and well, and started the show off with a bang.

White and White, two men who sing and dance, came after him, and after two song numbers, went into a routine of double and back to back dancing, that is fast and well done. They make a neat appearance and have a good act.

Joseph Byron Totten and Company were in number three. The sketch they have is one with a real heart appeal and, well acted, got them over for a hit. The story is about a wayward son who had promised his mother to come home for Christmas and pay off a mortgage. Two of his pals, travelling in side door pullmans come to his house, and, finding out that it is his mother they are talking to, decide to help her, as her boy is doing a bit of twenty-five years. They hold up a squire and make him give the money for the mortgage. Then touched by the mother's belief in her boy, they promise to go straight after this. The sketch is especially appropriate at this season.

Spot number four was held down by Laing and Green, an elderly couple, in songs of yesterday. They sing well, and with their selection of numbers made a deep impression on the audience. They took several bows and an encore. For the latter they sang a song about Wilson in the White House.

Nat Carr, who closed the vaudeville part of the bill, has a good monologue and handles his material well. His talk about his wife, and wedding, and his parodies, went over well. He was forced to take an encore.

"The Heart of a Lion"—a Fox Feature closed. S. K.

WARWICK

(Last Half)

The bill for the last half of last week was opened by Lillian Conroy, a very attractive young lady, who sang four songs She possesses a voice of pleasing quality, but of little power and last Thursday night seemed to be suffering from a bad attack of stage fright, for she was so nervous, she was unable to use her voice to the best advantage.

Dawson and Browning, blackface comedians, made their first appearance in Greater New York and scored a great big hit (see new acts).

Harriette Mariotte and company, two women and two men, presented a comedy sketch which essays to be an argument that a woman is more attracted by the clothes a man wears and his personal appearance than she is by the man himself. The story tells of a young wife who flees from her husband and seeks refuge in the apartment of an old maid, in the same building. The young woman gets little sympathy at first but finally wins the old maid. Then enters the male boarder of the latter and the young woman gives signs of falling in love with him. Next on the scene comes the husband, who arrives in his pajamas (it being 2 a. m.). His wife refuses to go home. The old maid then turns peacemaker and advises the husband to put on the clothes he wore when he won his wife. He takes her advice and returns dressed in the uniform of a lieutenant. The moment "wifie" sees him she remarks how handsome he is, asks to be taken home and flies to his arms.

The skit is founded on a good idea but is not well worked out. The characters are not well drawn, that of the wife being the best of the four. The players did fairly good work.

Nick Verga presented an Italian monologue with songs and met with pronounced success, responding to two encores.

Johnson, Howard and Lizette, with their knockabout comedy acrobatic act, closed the bill and won much well deserved laughter and applause.

The feature film was "The Silent Man," with Wm. S. Hart as the star. E. W.

SEASON 1917-18

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HAPPY NEW YEAR

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Sensational Fire Fly Miss—With Rose Sydell Show **COLUMBIA, NEW YORK, THIS WEEK**

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PRIMA DONNA — INNOCENT MAIDS

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INGENUE AND A GREAT SUCCESS IN QUARTETTE—LIBERTY GIRLS

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Principal Comedian — Chas. Baker's Speedway Girls

FRANKIE BURKE
COON SHOUTER INGENUE — FRENCH FROLICS

HOWARD & LYMAN
DANCERS THAT ARE DIFFERENT

POPPY JUNE
SOUBRETTE — HIP-HIP-HOORAY GIRLS

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Straight—with JOE BURTON STOCK CO. — This Week, Follies Theatre

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Featured with 6 Diving Girls — With Hip-Hip-Hooray Girls

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FLO DARLEY AND BOVIS WILL
PRIMA DONNA — CHARACTERS
STAR and GARTER SHOW

SARAH HYATT
PRIMA DONNA — MONTE CARLO GIRLS

FRANKIE LA BRACK
SOUBRETTE — With STAR and GARTER SHOW

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Singing Straight with Sam Levy's Charming Widows. — Fifth Season

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Working for One of the Best Men in Show Business
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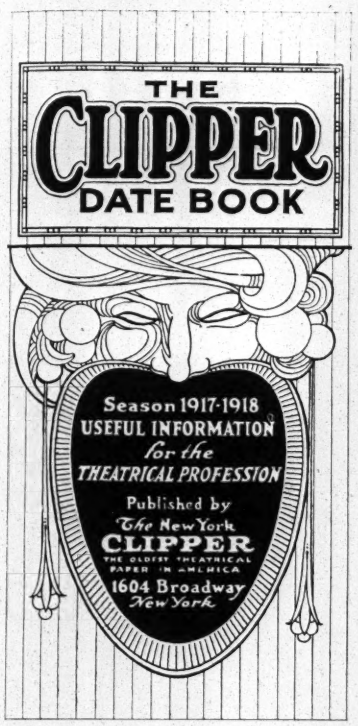

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IN ADDITION TO A

COMPLETE DIARY FOR THE SEASON

it contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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(For 1917-1918)

To THE NEW YORK CLIPPER

1604 Broadway, New York

BURLESQUE NEWS

(Continued from page 15)

ROSE SYDELL'S LONDON BELLES WILL GET MONEY

Rose Sydell's London Belles is the holiday attraction at the Columbia this week, and a big house was on hand Monday afternoon to see William Campbell's latest offering.

The book is by Frank Kennedy, lyrics and music by Paul Cunningham. Laue and Brown arranged the numbers. There is not much left to the book, as the way the show now runs it is mostly bits, numbers and specialties. The music is catchy and tuneful. The show is slow except when a dancing specialty or a number is on.

George F. Hayes, Ted Burns and Sam Lewis handle the comedy, and all are good in their respective characters, but, as it happens, they are all slow comedians. Hayes does his famous "rube" role, Burns a slow a la Bert Leslie character, while Lewis does a Hebrew. What is needed is a fast comedian to play opposite Hayes or Burns.

One of the bright spots in the show is Kate Pullman, the soubrette. Miss Pullman is the fastest and most versatile soubrette to visit the Columbia this season. With an abundance of personality and no end of action, she puts her numbers over with a punch. She does acrobatic stunts, tumbling about the stage in her numbers, in fact, something all the time. She offers several eccentric dances in a most creditable manner, taking encores with each. Her costumes are pretty, she wearing a variety in colors and designs. A jewel of a soubrette has Owner Campbell in Kate Pullman, who can be classed as a Christmas offering, and the best in her line seen so far at the Broadway house.

Louise Hartman is another pleasing person with the company. While a new prima donna to burlesque, she is refreshing and out of the familiar groove. Miss Hartman, an attractive blonde, has an excellent voice and renders her numbers with real success. Her gowns are elaborate and tastefully designed.

Dorothy Earle and Frankie Burns are ingenues. They work in several scenes and put their numbers over nicely.

Hayes is one of burlesque's best "rubes." He worked hard Monday afternoon, and succeeded very well.

J. Hunter Wilson, a juvenile straight, works hard and humors the comedians in the comedy scenes for laughs. He sings well and makes a number of changes, dressing well.

Eddie Smith has a foolish boy part, which he takes care of nicely. He also does a good "dope" in Burns act. He shines when it comes to dancing, as he is there as a "hoofer."

Ted Burns' act in one, in front of a depot drop, is almost the same as the one he did with the Mollie Williams show last season. He works with Frankie Burns, Dorothy Earle and Eddie Smith. Although there are funny situations in the act, Burns is a clever enough fellow to put on something entirely new.

The money bit, with Wilson as a lawyer, and Hayes and Lewis as fall guys, went over. The booze candy bit was well taken care of also by Burns and Frankie Burns.

Kate Pullman and Eddie Smith offered a great soft-shoe dancing specialty in dress suits. Their work was very satisfying. The young lady looked fine as a boy.

The "Liberty Bond" number by Wilson and the chorus was a novelty.

Martha Richards, one of the chorus girls, led several numbers, doing nicely. "The Old East Side" number pleased, it was offered by several principals and twelve girls.

The show pleased, but seems to lack the comedy punch that is necessary to send the audience out talking. However, the offering is above the average otherwise and, being different than the others, should be a winner at the end of the season, as no money has been spared to make it a success. SID.

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Knight, Harry F.
Kilman, E. R.
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Lancaster, John
Le Comte, Fred E.
La Pearl, Harry
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Leopols, Walter
Lewis, Chas. T.
Lamys, The
Lindley, Al.
Livsey, Alf.
Miller, H. R.
Mathews, Al.
Montgomery, C. R.
Murphy's Enter.
Miller, Fred P.
McBride, Harry
McLeonzo, Harry
MacDougall, W. H.
Mortimer, Wm. A.
Maxwell, Billy
Nebilacker, C. F.
O'Brien, Eugene
Oesterle, Tony
Otto, Sam.
Pullen, C. E.
Pelhams, The
Rickard Circuit
Raven, R. R.
Solar, Willie
Sprague, Ed.
Stanley, Stan
Shy, Gus
Silliman, Geo.
Smith, Lester
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Sanders, John
Sherman, Harry B.
Templeton, Roy
Trimble, Geo.
Troy, Harry
Tressel, Clyde
Vance, Joe
Vass, Victor
Vernon, Frank
Webber, Al.
Wilson, Sam B.
Williams, Harold
Winters, Sid
Ward, Will J.
Wakefield, Dick
Wills & Sothern
Wolffheim, Eugene
Whitney, H. S.
Weever, Edwin
Walker, G. J.

LADIES

Atlantis, Isabel
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Brice, Betty
Bert, Flo
Beardsley, Dorothy
Cleveland, Goldie
Clark, Alma
Chadwick, Una
Coyne, Michael
Dupree, Lee
Dean, Leota
Demay, Nellie
Dalton, Ada
Dixon, Dolly
Egbert, Adele
Earll, Helen
Ellsley, Mabel
Evans & Foster
Edwards, Jennie
Edwards, Babe
Francis, Ruth
Farnworth, Birtine
Fuller, Violet
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Gibson, Mae
Hardy, Adele
Holcomb, Grace
Hollingsworth, Maud
Horter, Kathryn
Harris, Kitty
Howard, Kathryn
Irwin, Mrs. Jack
Jacobs, Iona
Jones, Mabelle
Kingsley, Anna
Kingsley, Evelyn
Lenthold, Eva
Leslie, Leona
Leigh, Mabel
Leonard, Bettie
Leavitt, Jeannette W.
Maxwell, Evelyn
Monroe, Beulah
Mills, Lillian
Martell, Bertha B.
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May, Ethel
Mahnkin, Margaret M.
Maddock, Mae P.
Norvall, Joe
Omra, Bella
Powell, Virginia
Wenona, Princess Patrice
Rahn, Helen
Rae, Ida W.
Rivers, Mabelle
Robinson, H. E., Mrs.
Redhead, Miss M. A.
Russell, Dorothy
Summers, Emoise
Sadler, Ethel
Stanley, Florence
Sylva, Lucille
Shaw, Bobbie
Sweet, Dolly
St. Clair, Mae
Talmadge, Sue
Wakefield, Wanda
Wills, Katherine
Wolfe, Clara C.
Warner, Caroline
Wilson, Emma
Washburn, Lillian
Worth, Olga

PLAYERS ENGAGED THIS WEEK

Douglas Ross by Oliver Morosco for "Madonna of the Future."

Paul Burns by Cohan & Harris for Cohan & Harris Revue.

Jack Lee by Oliver Mosoco for "Madonna of the Future."

Eunice Elliott by Oliver Morosco for "Madonna of the Future."

Nancy Griffith by Cohan & Harris for "Going Up."

Hilda Deme by Paul Cazeneuve for Montreal stock.

Frank Carter by F. Ziegfeld, Jr., for the new "Midnight Frolic."

Lionel Barrymore for "The Copperhead."

Mercita Esmonde by Lou Tellegen for "Blind Youth."

Edward Garvie and Frances Demarest, by Henry W. Savage, for "Toot Toot."

Mabel Withee, by the Shuberts, for the New Winter Garden Show.

Walter Hackett, by A. H. Woods, for Mary's Ankle."

Una Trevelyan, by A. H. Woods, for "Cheating Cheaters."

Norval Keedwell, by Arthur Hopkins, for "A Successful Calamity."

Martha Mayo, by Wm. Harris, for "The 13th Chair."

Irving Brooks, by Sydney Rosenfeld, for "Under Pressure."

DEATHS OF THE WEEK

WILLIAM YERANCE, for years prominent as an actor, died December 19 in Boston, aged sixty-four years. During his career on the stage, Mr. Yerance had played in the support of many of the leading stars of the drama including Edwin Booth, Wm. J. Florence, J. K. Emmett Sr., Stuart Robson, Charlotte Thompson and Florence Roberts. His later appearances included engagements with "Peg o' My Heart" and "The Cinderella Man." He was also for a time with the Metro and Pathé Freres Film Companies. This season he was with William Hodge's company. He was a member of the Actors' Fund of America and the Actors' Equity Society. Several years ago he married Louise Royce.

MYRON B. RICE, for many years a manager, died last Saturday at his home in New York aged fifty-seven years. Mr. Rice, in his early days, was manager of the Grand Opera House for Henry Abbey and when W. G. Smyth wrote "My Friend from India" formed a partnership with him for the production of that play and others. At the time of his death he was presenting on the road a musical company, headed by Percival Knight. The funeral was held last Monday.

WILLIAM E. HINES, of Hines and Remington, a vaudeville team, died in the White Plains Hospital last week, due to the effects of an operation he underwent on Nov. 30. He was sixty years of age. He is survived by his wife, who appeared with him.

FRANCESCO ROMEI, for the last ten years assistant conductor and musical secretary of the Metropolitan Opera Co., died last week in the Roosevelt Hospital from heart disease. Signor Romei was born in Bologna, Italy, was a graduate of the Bologna Conservatory of Music and later a pupil of Maestro Mancinelli. In his earlier career he acted as conductor in many of the principal theatres of Europe and was engaged for ten consecutive seasons at the Opera in Buenos Ayres and later for five years at the Scala Theatre in Milan. He came to New York with Mr. Gatti-Casazza and joined the force of the Metropolitan. Romei had a very wide knowledge of operatic affairs and was a trusted assistant to the general manager. He is survived by his widow, who resides here, and two brothers in Italy. The body was taken to the Campbell Funeral Church, Broadway and Sixty-sixth street where the funeral services were held last Friday which were followed by solemn requiem mass at St. Patrick's Cathedral.

EDWARD J. MACK (M'DERMOTT) of the team of Mack and Bennett, died December 7, at the Jefferson Hotel, Pine Bluff, Ark., from tuburculosis, aged thirty-eight years. The deceased was well known in the profession, having appeared in vaudeville in various parts of the country. He last appeared with Golden's "Jubilee Girls," a musical tabloid, in which he played the leading comedy role. He leaves a widow. The body was taken to New Kensington, Pa., for burial.

GEORGE F. M'CABE, an actor well known on the stage and in motion pictures died December 17 at Bellevue Hospital, after a long illness, aged fifty-two years. He leaves a widow. The body was removed to the Campbell Funeral Church where services were held last Thursday under the auspices of the Actors' Fund of America.

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is requested to communicate with home; legal matters have to be settled.—J. M. B.

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In a New Play
Madame Sand
Dec. 31—LAURETTE TAYLOR in "HAPPINESS."

LIBERTY Theatre, W. 42nd St., Eves. at 8.20. Mat. Wed. and Sat., 2.20.
COHAN & HARRIS PRESENT
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A Musical Comedy
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

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POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

LYCEUM Theatre, 45th St. & Bway. Eves. at 8.20. Matinees Thurs. & Sat. 2.20.
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A play of the Great Northwest by Willard Mack.
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In the Musical Comedy Success
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A new comedy by Montague Glass and Jules Eckert Goodman, with BARNEY BERNARD and ALEXANDER CARR.

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EVERY SUNDAY TWO BIG CONCERTS—TWO 10—FEATURE VAUDEVILLE SURPRISES—10

Half)—Chadwick & Taylor—Grace DeWinters—Notorious Delphine—Dyer & Perkohoff—Johnson, Howard & Lizette.

Delancey Street (First Half)—Margaret & Henley—Irene Trevette—"Money or Your Life"—Three Melody Phiends—Francis & Kennedy—Lew Cooper & Co.—Leo Zarrell Duo. (Last Half)—Tokai Japs—Murry & Love—Knapp & Cornella—Elinore & Carleton—"Lincoln of U. S. A."—Lee, Walton & Henry—Sterling Rose Trio.

Greeley Square (First Half)—Fennell & Tyson—Grace DeWinters—Jessie Haywood & Co.—Lee, Walton & Henry—Hubert Dyer & Co. (Last Half)—Rambler Sisters—Rawles & Von Kaufman—Dan Casey—Zeno, Jordan & Zeno.

National (First Half)—Murphy & Barry—Lillian Watson—"Lincoln of U. S. A."—Bernard & Meyers—Johnson, Howard & Lizette. (Last Half)—Isabelle Sisters—Maud Tiffany—Jessie Haywood & Co.—Lane & Smith—Robinson's Baboons.

Orpheum (First Half)—Mahoney & Auburn—Maud Tiffany—Ryan & Joyce—Notorious Delphine—Dan Casey—Zeno, Jordan & Zeno. (Last Half)—The Skattelles—Kubelick—Schepp's Circus—Jeannette Childs—Wm. Pinkham & Co.—Conroy & O'Donnell—Bell Trazer Bros.

Victoria (First Half)—Scheppe's Circus—Jeannette Childs—Hobson & Beatty—Shannon & Annis—Cervo—Knapp & Cornella. (Last Half)—Hubert Dyer & Co.—Harmon, Zahns & Dunne—Ferguson & Sunderland—Lillian Kingsbury & Co.—Cardo & Noll.

BROOKLYN.

Bijou (First Half)—Overholt & Young—Harmond, Zahns & Dunne—Will & Mary Rogers—"Apple Blossom Time"—Dyer & Perkhoff—Robinson's Baboons. (Last Half)—Wolford's Dogs—Hunter & Godfrey—Jeanne—Beulah Pointer & Co.—Sherman, Van & Hyman—Gliding O'Mearas.

DeKalb (First Half)—Wolford's Dogs—Elinore & Carleton—Beulah Pointer & Co.—Lane & Smith—Gliding O'Mearas. (Last Half)—Bennington & Scott—Irene Trevette—Lella Davis & Co.—Francis & Kennedy—Lew Cooper & Co.—Don Fulano.

Warwick (First Half)—Commodore Tom—Three Moriarity Sisters—O'Brien Havel & Co. (Last Half)—The Yaltos—Wood & Halperin—E. J. Moore.

Fulton (First Half)—Chas. & S. McDonald—Dale & Burch—Bell Thazer Bros. (Last Half)—Stockton's Dogs—Tribble & Brown—"Apple Blossom Time"—Bobbe & Nelson—El Cota.

Palace (First Half)—Lang & Green—Dorothy Burton & Co.—Andy Rice—Brosius & Brown. (Last Half)—Nick Verga—O'Brien Havel & Co.

BOSTON, MASS.

Orpheum (First Half)—Hill & Bertina—Art Smith—Eckhoff & Gordon—"What Really Happened"—"Bohemian Life." (Last Half)—Gleasons & O'Houlihan—Robinson & Dewey—John P. Sharks & Co.—Gorman Bros.—Stephan Sisters.

St. James (First Half)—DeRenzo & LaDue—Green & Miller—George Randall & Co.—Adrian—"Beauty Fountain."—(Last Half)—"Girl with Diamond Harp"—"Expansion"—Chase & LaTour—Lipton's Monkeys.

BALTIMORE, MD.

Hippodrome—The Norvellos—Paul & Hall—Herman & Henley—Billy Swede Hall & Co.—Frank Mullane—Chong & Moey.

FALL RIVER, MASS.

Bijou (First Half)—Stephan Sisters—Robinson & Dewey—John G. Sharks & Co.—Gorman Bros.—Gleasons & O'Houlihan. (Last Half)—Hall & Bertina—Art Smith—Eckhoff & Gordon—"What Really Happened."

NEWARK, N. J.

Majestic (First Half)—Lony Nase—Tribble & Brown—El Cota—Wm. Pinkham & Co.—Bobbe & Nelson—Bob Tip & Co. (Last Half)—Overholt & Young—Lillian Watson—Chas. & S. McDonald—Ryan & Joyce—Leo Zarrell Duo—Ryan & Joyce.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Gardner's Maniacs—Hinkel & Mae—Al. Fields & Co. (Last Half)—Brosius & Brown—Henry Frey—"The Job."

PROVIDENCE, R. I.

Emery (First Half)—Mel Eastman—"Girl with Diamond Harp"—"Expansion"—Chase & LaTour—Lipton's Monkeys. (Last Half)—DeRenzo & LaDuo—Green & Miller—George Randall & Co.—"Beauty Fountain"—Adrian—Six Stylish Steppers.

SPRINGFIELD, MASS.

Broadway (First Half)—Hall & Guilda—Dorothy Roy—Dorothy Burton & Co.—Conroy & O'Donnell. (Last Half)—Mel Eastman—"Old Soldier Fiddlers"—Simmons & Simmons.

TORONTO, CAN.

Yonge Street—Savannah & Georgia—"Lulu's Friend"—Boys & England—Yucatan—"The New Turnkey"—Zara Harmon Trio.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Gardner & Bartell—Murphy, Van & Kenyon—"Seven of Hearts." (Last Half)—Haseltines—Lulu Sutton & Co.—Andy Rice—"Down Home Ten."

Poli (First Half)—Musical Shirleys—Francis Dyer—Harry Reilley & Co.—Frances Williams & Co.—Lillettes Monkeys. (Last Half)—Joe & Vera White—Arthur Whitlaw—Dayton Family.

HARTFORD, CONN.

Palace (First Half)—Burke Bros. & Kendall—Little Jerry—"The New Model." (Last Half)—Violet & Edith Walsh—Levitation—Valand Gamble—A. Seymour Brown & Co.

Poli (First Half)—Haseltines—McCormick & Doughty—"The Right Man"—Schoen & Walton—"Down Home Ten." (Last Half)—Musical Shirleys—Three Willie Bros.

MERIDEN, CONN.

Poli—Carbrey Bros.—Stewart & Olive—Andy Rice—Dayton Family.

NEW HAVEN, CONN.

Bijou (First Half)—"Congressman Kitty"—Corbett, Sheppard & Dunn—"Corn Cob Cutups." (Last Half)—Gardner & Bartell—Rawson & Clair—Gallerini Sisters—Gillettes Monkeys.

VAUDEVILLE BILLS

(Continued from page 21)

SPRINGFIELD, MASS.

Palace (First Half)—Turner & Grace—Kennedy, Sheriden & Day—Lulu Sutton & Co.—Four Dancing Demons—Jack McAuliffe—A. Seymour Brown & Co. (Last Half)—Juno Salmo—Carbrey Bros.—Frances Dyer—Palfey, Hall & Brown—Corbett, Sheppard & Dunn—"Russian Pastime."

SCRANTON, PA.

Poli (First Half)—Ferraras—Fenwick Girls—"Dream Garden"—"Malvern Comiques." (Last Half)—Newell & Most—Chas. Morati & Co.—Regan & Renard—Hardeen.

WILKES-BARRE, PA.

Poli (First Half)—Newell & Most—Chas. Morati & Co.—Regan & Renard—Hardeen. (Last Half)—Ferraras—Fenwick Girls—"Dream Garden"—"Malvern Comiques."

WORCESTER, MASS.

Plaza (First Half)—Violet & Edith Walsh—Kelly & Merrell—"Russian Pastime." (Last Half)—Burke Bros. & Kendall—McCormick & Dougherty—"The Right Man"—Kennedy, Sheridan & Day—"Seven of Hearts."

Poli (First Half)—Juno Salmo—Ben Harvey—Valand Gamble—Palfrey, Hall & Brown. (Last Half)—Little Jerry.

WATERBURY, CONN.

Poli (First Half)—Joe & Vera White—Rawson & Clair—Gallarini Sisters—Arthur Whitlaw—Willie Bros—Turner & Grace—Jack McAuliffe—Shoen & Walton—"Congressman Kitty"—Frances Williams & Co.—"The New Model."

W. V. M. A.

AURORA, ILL.

Fox (Last Half)—Paul Petching & Co.—Weber, Beck & Frazer—"Flirtation"—Harry Rose—"The Girl in the Moon."

ANACONDA, MONT.

Bluebird (Dec. 30)—Thiesen's Pets—Calvin & Thornton—Millard Bros.—LaVigne Sisters—Dave Thursby—DeKoch Troupe. (Jan. 2)—LeRoy & Paul—Waiman & Berry—Frank Rogers—Dorothy DeSchelle & Co.—DeForest Bros. & Falke—Dedic Velde & Co.

BILLINGS, MONT.

Babcock (Jan. 3)—George & May LeFevre—Burns Sisters & Lou—O. L. Goodhue—Maggie LeClaire & Co.—Fred & Mae Waddell—Carson Bros. (Jan. 6-7)—Three Millards—Hickey & Cooper—Manning-Sullivan & Co.—Marston & Manley—Kartelli.

BUTTE, MONT.

Peoples' Hippodrome (Dec. 30-Jan. 1)—LeRoy & Paul—Waiman & Berry—Frank Rogers—Dorothy DeSchelle & Co.—DeForest Bros. & Falke—Dedic Velde & Co. (Jan. 2-5)—Clif. Bailey Duo—Davis & Walker—Stanley & Gold—Mr. & Mrs. Sidney Payne—Billie Bowman—Hong Kong Troupe.

BLOOMINGTON, IA.

Majestic (First Half)—Dubois—Eadle & Ramsden—Ward & Raymond—"The Magazine Girls." (Last Half)—Beeman & Anderson—Sampson & Douglas—Hippodrome Four—Wallace Galvin—Six Musical Nosses.

CHICAGO, ILL.

Lincoln (First Half)—Weber, Beck & Frazer—Eldridge, Barlow & Eldridge—Degnon & Clifton. (Last Half)—Clarence Wilbur.

American (First Half)—"Twenty Odd Years"—Hippodrome Four—Chas. McGood & Co.—Moore & George—The Doherty's. (Last Half)—Eldridge, Barlo & Eldridge—Harry Adler—Roth & Roberts—Ellis, Nowlan Troupe—Tod & Carrie Barlow.

CHAMPAIGN, ILL.

Orpheum (First Half)—"Six Little Wives." (Last Half)—Durant & Purvis—"Jazz Land"—Archie Nicholson Trio—Oliver & Olp—Warren & Conley—Charles McGood & Co.

DAVENPORT, IOWA.

Columbia (First Half)—Foley & Massimo—Barber & Jackson—"Miss America"—Kate Watson—Marmein Sisters. (Last Half)—Bimbos—Viola Lewis & Co.—Tom Davies & Co.—Ward & Raymond—Royal Gascoignes.

DECATUR, ILL.

Empress (First Half)—Three Kanes—Irving Gosler—Oliver & Olp—Roth & Roberts—Six Musical Nosses. (Last Half)—Chief Little Elk & Co.—Happy Jack Gardner & Co.—Gardner & Revere—Doc. Baker & Magazine Girls—Fitch Cooper.

DULUTH, MINN.

New Grand (First Half)—Four Seasons—Tennessee Trio—Four Juggling Normans. (Last Half)—Cole & Coleman—Cellie Opera Co.—Jack & Kittie DeMarco—"1917 Winter Garden Revue."

EVANSVILLE, IND.

New Grand (First Half)—Willie Missem & Co.—Henry & Moore—"Prosperity"—Pat Barnett—Hawaiian Serenade. (Last Half)—"The Naughty Princess."

FORT WILLIAM, CAN.

Orpheum (Dec. 31-Jan. 1)—Stetson & Huber—Robert & Robert—Geo. Nagahara—Marcelle. (Jan. 4-5)—Four Seasons—Tennessee Trio.

GREAT FALLS, MONT.

Palace (Dec. 29-30)—Clif. Bailey Duo—Davis & Walker—Stanley & Gold—Mr. & Mrs. Sidney Payne—Billie Bowman—Hong Kong Troupe. (Jan. 3)—Jess & Dell—Billy Kelgarde—Royal Italian Sextette—Charles T. DelVecchio & Co.—Downes & Gomez—Three Alexs.

GREEN BAY, WIS.

Orpheum (First Half)—Balancing Stevens—Gus Erdman—Demarest & Collette—Cal Dean & Girls. (Last Half)—Booth & Leander—Davis & Moore—Danny Simmons—Herbert Lloyd.

GRAND FORKS, N. D.

Grand (Last Half)—Winchester & Claire—Chas. J. Harris & Co.—Hallen & Goss—Alma & Co.

JOLIET, ILL.

Orpheum (First Half)—Beeman & Anderson—Sampson & Douglas—Yates & Reed—Electrical Venus. (Last Half)—"All Girl Revue."

MADISON, WIS.

Orpheum (First Half)—Pollard—Duval & Simonds—"Honor Thy Children"—Zeno & Mardel—"1918 Song & Dance Revue." (Last Half)—Tasmanian Trio—Jimmy Dunn—Marmein Sisters—Ben Deeley & Co.—"Smart Shop."

MOLINE, WIS.

Palace (First Half)—Rezoma—Jerry & Gretchen O'Meara—Royal Gascoignes—Clarence Wilbur—Dan Sherman & Co. (Last Half)—Moore & George—Morgan & Gray—Foster Ball & Co.—Degnon & Clifton—Billy Kinkaid.

MILWAUKEE, WIS.

Palace (First Half)—Booth & Leander—Three Misses Weston—Austin & Bailey—Herbert Lloyd & Co.—Jimmy Dunn—Buch Bros. (Last Half)—Ford & Goodridge—"Honor Thy Children"—Gus Erdman—"1918 Song & Dance Revue."

MINNEAPOLIS, MINN.

New Grand—Billy Karbe—Two Ruby Girls—Merchant Prince—Ives, Leahy & Farnsworth—Five Cubans.

New Palace—W. S. Harvey & Co.—Broughton & Turner—Al White & Co.—Walters & Hastings—"Zig Zag Revue."

NORTH YAKIMA, WASH.

Empire (Dec. 30-31)—Alvarez Duo—Rosalie Asher—Walsh & Rand—"A Night with the Poets"—Lew Ward—Shanghai Trio. (Jan. 4-5)—Juggling DeLisle—Leonard & Haley—May & Billy Earle—Nick Santoro & Co.—Bert Draper—Gandell Sisters & Co.

OAKLAND, CAL.

Hippodrome (Dec. 30-Jan. 1)—Hicks & Hart—Two Brownies—Paul Earl—Sorrento Quintette—Jones & Jones—The Brads. (Jan. 2-5)—Chester Johnson—Fox & Evans—Xylo-Phiends—Develin & Miller—Pearl Bros. & Burns.

PORTLAND, ORE.

Hippodrome (Dec. 30-Jan. 2)—Violet & Charles—Klisbey & Geneva—Dolly Bennett & Young—Zuhn & Dreis—Swain's Cockatoos. (Jan. 3-5)—Sweeney & Newton—Aleva Duo—Adanac Trio—"The Wireless Girl"—Kelly & Davis—LeVine Trio.

PEORIA, ILL.

Orpheum (First Half)—Togan & Geneva—Bruce, Morgan & Betty—"Woman Proposes"—Whitfield & Ireland Co.—Sextette De Luxe. (Last Half)—"Paradise Valley."

QUINCY, ILL.

Orpheum—(First Half)—Musical Hunters—Hodge & Lowell—"Burglar's Union—Harry Adler—Walter Baker & Co. (Last Half)—Rodway & Edwards—Ragapation Six—Hugo Lutgens.

ROCKFORD, ILL.

New Palace (First Half)—Nip & Tuck—Ed. & Irene Lowry—Woolfe & Stewart—Dunlay & Merril—"Smart Shop." (Last Half)—Austin & Bailey—Cal Dean & Girls—Zeno & Mandel—Buch Bros.

REGINA, CAN.

Regina (Last Half)—Four Edwards—Kimball & Kenneth—Lucki & Yost—"Tates' Motoring."

SPOKANE, WASH.

Hippodrome (Dec. 30-Jan. 1)—Rice, Bell & Baldwin—Valle—Minerva Courtney & Co.—Vincent & Kelly—"Visions of Art"—Orr & Hager. (Jan. 2-5)—Thiesen's Pets—Calvin & Thornton—Millard Bros.—LaVigne Sisters—Dave Thursby—DeKoch Troupe.

SACRAMENTO, CAL.

Empress (Dec. 30-Jan. 1)—Loraine & Mitchell—Leever & LeRoy—"The Pool Room"—Three Melody Girls—The Angelus Trio—Dudley Trio. (Jan. 2-5)—Skating Venuses—Follett & Wicks—Marshall & Covert—Kelly Wilder & Co.—Jere Sanford—Three Regals.

SEATTLE, WASH.

Palace Hippodrome (First Half)—Sweeney & Newton—Aleva Duo—"The Wireless Girl"—Kelly & Davis—LaVine Trio. (Last Half)—Kenny & LaFrance—Bernard & Merritt—Knight, Benson & Holloway—George F. Hall—Bonesetti Troupe.

SIOUX CITY, IOWA.

Orpheum (First Half)—Hector's Pals—DeVoy & Dayton—"Dairy Maids"—Ray Snow—Four Ankers. (Last Half)—"Vanity Fair."

SAN FRANCISCO, CAL.

Hippodrome (First Half)—Monahan & Co.—Cook & Hamilton—Carle & LeClaire—Gene Knight's Seven Symphony Belles—Link & Robinson—The Totos—Vincent & Carter—Seven Variety Dancers—Alice Teddy & Co.—Barney First.

SOUTH BEND, IND.

Orpheum (First Half)—Oddone—Ben Deeley & Co.—Berrick & Hart—Warren & Conley. (Last Half)—Three Lordons—Mr. & Mrs. Wm. Clare—Ed. Blondell & Co.—Jas. Lichter—Arthur Lavine & Co.

SPRINGFIELD, OHIO.

Majestic (First Half)—"Paradise Valley." (Last Half)—Taketa Bros.—Kranz & LaSalle—"Sextette DeLuxe"—Marshall Montgomery & Co.—"Girl in the Moon"—Morris & Allen.

SASKATOON, CAN.

Empire—Four Edwards—Kimball & Kenneth—Lucki & Yost—Tates Motoring.

SUPERIOR, WIS.

Palace (First Half)—Tiney Trio—Burke & Burke—Marston & Manley—Cummin & Shaham. (Last Half)—Saxton & Clinton—Adams & Thomas—"Dairy Maids"—Bertie Fowler—Avallon Troupe.

ST. PAUL, MINN.

New Palace (First Half)—Jack & Kittie De Marco—Cole & Coleman—Cellie Opera Co.—"1917 Winter Garden Revue"—Saxton & Clinton. (Last Half)—Leach La Quinlan Trio—Duval & Simmons—"A Real Pal"—Elkins, Fay & Elkins.

SAN JOSE, CAL.

Victory (Dec. 30-Jan. 1)—Chester Johnson—Fox & Evans—Xylo-Phiends—Develin & Miller—Pearl Bros. & Burns—Rive Larsen Troupe. (Jan. 2-5)—Loraine & Mitchelle—Denver & LeRoy—"The Pool Room"—Three Melody Girls—The Angelus Trio—Dudley Trio.

TACOMA, WASH.

Hippodrome (First Half)—Kenny & LaFrance—Bernard & Merritt—Knight, Benson & Holloway—"Camp in the Rockies"—George F. Hall—Bonesetti Troupe. (Last Half)—Alvarez Duo—Rosalie Asher—Walsh & Rand—"A Night with the Poets"—Lew Ward—Shanghai Trio.

TERRE HAUTE, IND.

New Hippodrome (First Half)—"Naughty Princess." (Last Half)—Willie Missem & Co.—Henry & Moore—"Prosperity"—Hawaiian Serenade—Pat Barnett.

WATERLOO, IOWA.

Majestic (First Half)—"The Vanity Fair." (Last Half)—Rekoma—Ray & Emma Dean—Frank Gardner & Co.—Tabor & Greene—"Miss America."

WALLA WALLA, WASH.

Liberty (Dec. 30-Jan. 1)—Juggling DeLisle—Leonard & Haley—May & Billy Earle—Nick Santoro & Co.—Bert Draper—Gandell Sisters & Co. (Jan. 4-5)—Rice, Bell & Baldwin—Valle—Orr & Hager—Minerva Courtney & Co.—Vincent & Kelly—"Visions of Art."

WINNIPEG, CAN.

Strand (First Half)—Winchester & Claire—Chas. J. Harris & Co.—Hallen & Goss—Alma & Co. (Last Half)—Stetson & Huber—Robert & Robert—George Nagahara—Marcella.

PANTAGES' CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Johnny Singer & Dolls—Beatrice McKenzie.

CALGARY, CAN.

Pantages — Gruber's Animals — Hampton & Shriner—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

DENVER, COLO.

Pantages—Nora Schiller—Willard—Jack Mack & Co.—Julia Curtis—Four Holloways—Cook & Lorenz—Von Cello.

EDMONTON, CAN.

Pantages—Billy King & Co.—Hilton & Lazar—Raymond & Caverly—Countess Verona.

GREAT FALLS, MONT.

Pantages—"Bachelor Dinner"—Wilkins & Wilkins—Frescotts—Minetti & Sidelli—The Kuehns.

KANSAS CITY, MO.

Pantages—Knight & Carlisle—"Bon Voyage"—Brady & Mahoney—"Saint & Sinner"—Jessie & Dollie Miller—The Cromwells.

LOS ANGELES, CAL.

Pantages—Four Casters—Strand Trio—Winifred Gilfrain Dancers—Harry Jolson—Doris Lester Trio—Pedrinis Monk.

MINNEAPOLIS, MINN.

Pantages—Australian Trio—"Sherman Was Right"—Bob Albright—Lee Hop Co.—Harvey Trio.

OGDEN, UTAH.

Pantages (Three Days)—DeLuxe Musical Four—Goldberg & Wayne—"Dream of the Orient"—Claudia Coleman—Hoey & Lee—"All Wrong"—The Youngers.

OAKLAND, CAL.

Pantages—Nan Gray—"Hong Kong Mystery"—Frank Bush—"Revue De Vogue"—McDermott & Wallace—Martyn & Florence.

PORTLAND, ORE.

Pantages—Naynon's Birds—Bill Pruitt—"Cycle of Mirth"—Byan & Early—Gasch Sisters.

SAN DIEGO, CAL.

Pantages—Johnson-Dean Revue—Ryan & Riggs—Rigoletto Bros.—Ash & Shaw—"Six Serenaders"—Larson & Wilson.

SALT LAKE CITY, UTAH.

Pantages—Buehla Pearl—Equestrian Lions—Wilson Bros.—"Fireside Reverie"—Parsons & Irwin—Lord & Fuller.

SPOKANE, WASH.

Pantages—Rosalind—Jarvis & Harrison—The Langdons—Rony & George Florenz—Dixie Harris & Variety Four.

SEATTLE, WASH.

Pantages—"Bride Shop"—Senator Francis Murphy—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

SAN FRANCISCO, CAL.

Pantages—Flanders & Elster—"Honey Bees"—West & Hale—Maurice Samuels & Co.—Transfield Sisters—Mlle. Therese & Co.

TACOMA, WASH.

Pantages—"Courtroom Girls"—Jackson & Wahl—Chauncey Monroe & Co.—Burns & Lynn—Hill & Ackerman—Marie Lavarre.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

VIOLINIST SOLD RUSSIA RIFLES

That Inez Jolivet, a professional violinist and widow of George Ley Perce Butler, had successfully completed negotiations with the Russian government for the sale of rifles was described last week in the tax receiver's report on the estate of Butler. Ley Vernon, as Butler was known on the stage, entered into negotiations with the Russian government for the purchase of rifles. He was dealing with representatives of the Grand Duke Michael and was proceeding to Petrograd on the Lusitania when the vessel was sunk by a German submarine. One month later his body was recovered and buried in England. Following the death of her husband, his widow appealed to Raffel R. Govin, the banker, who assisted her in completing the contract with the Russian government. Mrs. Butler was able to obtain only 259,320 rifles before the manufacturer informed her the United States Government called for the supplies for the American army. From the purchase price paid by the Russian government the appraiser's report shows the widow received 45 per cent commission, amounting to a little more than $310,000. Mrs. Butler committed suicide on July 19, 1915, but the Grand Duke Michael had approved the contract a few days before.

RALPH HERZ IS BANKRUPT

Ralph Herz fieled a petition in bankruptcy last week and acknowledged liabilities of $29,606, with assets of only $200. Most of the debts grew out of the "Good Night Paul" show which ran a short time on Broadway and then went on the road. Many of the actors of the production are creditors as are the costumers. Other creditors are Robert Tarrant, $5,500; James Churchill. $1,000; Edward Cruger, $5,000; H. T. Wickwire, Jr., H. Milgrim Bros., $200; Ida Fuller, $40; Lotty and Francis, of Chicago, $150 and $200 respectively; T. L. Lichenstein, $379; Lee Shubert, $550; Harry Benrimo, $350; Hotel Claridge, $883. The members of the cast are all mentioned in the petition, among them being Elizabeth Murray, $600; Audrey Maple, $100; Frank Lalor, $300; George Lawrence, $275. For gowns and the like, furnished to his second wife, Herz owes $318 and for his third wife $1,700.

MRS. ONGLEY WINS SUIT

The Apellate Division of the Supreme Court last Friday decided that Mrs. Amy Ongley is entitled to an accounting of the receipts of "Cheating Cheaters," produced by A. H. Woods. According to the testimony presented, George Byron Ongley, late husband of the plaintiff, who died October 23, 1915, was collaborating with Max Marcin on the play at the time of his death, and that when the play was finally produced Max Marcin was given credit for its sole authorship, and she was refused an accounting. The decision of the Appelate Division holds that A. H. Woods and Max Marcin, the defendants, have violated Mrs. Ongley's rights as widow and administratrix by refusing to advertise her husband as coauthor, and that she is entitled to a full accounting.

HITCHCOCK OPENING DELAYED

The opening of the new Hitchcock-Goetz revue, "Words and Music," was postponed from Saturday to Monday, as the scenery did not arrive in time for the announced premiere at the Fulton. This is the second time the baggage on this show has been held up. At Wilmington, where the show opened last week, the scenery arrived around nine o'clock, and Hitchcock kept the audience in a good mood from eight until nearly ten, when the show finally started.

IRENE CASTLE SUES CENTURY

Irene Castle began suit last week against the Century Amusement Company for $30,000, alleging a breach of contract. In her complaint, filed in the County Clerk's office, Mrs. Castle said she was engaged at $900 a week, with $100 for each extra performance, for the run of "Miss 1917." Her services began November 5 and she alleges she was summarily dismissed December 3 and was refused permission to go on the stage. She says the show will continue thirty weeks, hence the claim for $30,000.

ALICE NIELSEN MARRIES

GREENWICH, Conn., Dec. 21.—Alice Nielsen, the opera singer, was married today to Dr. LeRoy R. Stoddard. The ceremony was performed in the First Presbyterian Church here in the presence of Erasmus Nielsen (the bride's brother), his wife, and Charles W. White, a close friend of Dr. Stoddard. The newlyweds will honeymoon in Havana and, upon their return to this country, will make New York their home. Mrs. Stoddard says she does not intend to abandon her professional work.

MYRON RICE DIES

Myron Rice, a well known manager and a member of several theatrical clubs, died Saturday at his apartment from heart disease. He was fifty-three years old, and had been in the theatrical business for the greater part of his life. For a number of years he worked in partnership with William G. Smythe, now with Belasco, and that firm made a fortune with "My Friend from India." Mr. Rice was last with "Dew Drop Inn." He was a widower, and leaves a sister and a son.

OPERA SINGER HELD AS SPY

BUENOS AIRES, Argentine, Dec. 23.—Elena Theodorini, a grand opera singer, has been arrested here as a spy by officers of a French Cruiser. She was in the employ of Count Luxburg, former German Minister, and had taken passage on a steamer bound for Europe together with a group of Luxburg's theatrical friends. It was from this steamer Signorina Theodorini was taken by the Frenchmen.

SHOWS WINTER IN McALESTER

McALESTER, Okla., Dec. 20.—The W. H. Campbell United Shows has closed a contract with the Commercial Club, for the use of the county fair grounds and building, and will bring the circus to McAlester, where it will spend the Winter. General Manager James Murphy advises that the Campbell Shows will be greatly enlarged and improved before the Spring season opens.

ORCHESTRA CAR IS ROBBED

COLUMBUS, O., Dec. 18.—The New York Philharmonic Orchestra baggage car was robbed while that organization was on a concert tour from New York to Columbus. In breaking into the car the robbers smashed the windows and side door. No instrument of value was taken but an oil painting which was intended as a gift to the Cleveland Museum of Art was stolen.

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81 EAST 125th STREET, NEW YORK

BOSWORTH TRYING OUT ACT

Hobart Bosworth, motion picture star, is trying out "The Sea Wolf," one of Jack London's most famous stories, as a vaudeville sketch. He will play the part of Wolf Larsen.

ANNA HELD ILL

PORTLAND, Ore., Dec. 24.—Anna Held has been taken ill with pleurisy in this city and is now in a local hospital. She arrived here on completing her tour of the Pacific Coast. Her company has been disbanded on account of her illness, as she will be unable to act again for some time.

PLAYERS NAMED IN BRADY WILL

Among the bequests named in the will of "Diamond" Jim Brady are those to the following players: To Rose Dolly, a pearl chain valued at $18,000; Jennie Dolly, pearl ring, $7,500; Harry Fox, sporting ring, $525; Jean Schwartz, sporting scarf-pin, $425; and Raymond Hitchcock, sporting watch, $960.

ASCOUHGH CHEERS PRISONERS

Hartford, Conn., Dec. 26.—Manager W. D. Ascough, of the Palace, entertained the prisoners at the State prison in Wethersfield yesterday. He took the entire Palace bill and transported it by auto from the theatre to the prison. On the bill, besides the orchestra, were the following acts: C. A. Hubbard, Neary and Whalen, Petro Dero Kennelo, the Carberry Brothers, Frank Dobson, Francis Wilson and Company, Gillette's Monkeys and Tom Brown and Company.

REVIVE 15TH CENTURY PLAY

"The Chester Mysteries," an English religious play of the fifteenth century, was presented last week in the Greenwich Village Theatre and repeated a few minutes before midnight on Christmas eve. The play includes "The Play of the Shepherds," "The Play of the Offering of the Shepherds," and "The Play of the Adoration of the Magi." The scene was a simple church altar.

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MOTION PICTURES

NEW RIVOLI HAS MANY FEATURES

ROTHAPFEL OUTDOES HIMSELF

Built at a cost of $500,000, and embodying many original ideas in both construction and decoration, the Rivoli, Broadway's newest theatre, is at last completed, and will open its doors to the public Thursday, Dec. 29. S. L. Rothapfel, who built the Rialto, is responsible for the new house, which excels the other in every way possible, it is said.

For the opening program, a pageant, "The Victory of Democracy," will be given, with over forty people taking part. This was written by Charles Keeler and Professor Brian Hooker. It will be followed by selected soloists, film novelties and orchestral numbers by the fifty musicians and finally, the film feature, Douglas Fairbanks in "A Modern Musketeer." Prices range from thirty cents to one dollar.

Those attending the theatre will be treated to some unusual lighting effects. The indirect system of lighting which has been used at the Rialto has been carried further in the new house, and, as a consequence, some startling things are promised. Another novelty is the "perfume plant," by means of which the audience will be flooded with odors suggestive of the music or film being played. Perfume symphonies are promised as one of the season's novelties.

Architecturally, the building, which is located at Broadway and Forty-ninth street, is one of the most beautiful in the city. In exterior it is pure Greek, similar in design to the Parthenon at Athens. The eight columns are topped by a pediment, on which are sculptured figures representing the Arts. It is built of white stone, giving the effect of marble, under artificial light.

The interior of the house is Italian Renaissance in decoration, and the dominant colors are dull gold, ivory and black. The carpet is grey and the seats are upholstered in tapestry. The stage setting was made by the Lee Lash studio, and is called "The Conservatory of Jewels." It consists of a dome within a dome, each studded with crystal gems, patterned after the Tower of Jewels at the Panama Pacific Exposition. The gems will flash with kaleidoscopic effect when the vari-colored lights play on them.

The orchestra of fifty will be conducted by Hugo Reisenfeld, at present conducting the Rialto music. Once a week, it is announced, the orchestras from both theatres will combine to give symphony concerts at popular prices at the new house. This is in line with Mr. Rothapfel's desire to bring good music within the reach of the people.

The grand pipe organ at the Rivoli is the largest, it is said, ever installed in a theatre.

The house will seat 2,500, and is one hundred feet wide and one hundred and thirty-eight deep. From the sidewalk to the topmost point of the pediment it is seventy feet. Six months were taken up by the construction.

MOTION PICTURE CO. CHARTERED

TRENTON, N. J., Dec. 19.—The Borough Motion Pictures, Inc., was chartered to-day in the office of the Secretary of State. The concern will operate motion pictures for entertainments of various kinds and promote amusement enterprises. Its headquarters will be in Roselle, this state. The directors are: Fred E. Pierce, Emery L. Lillibridge, Clarence F. Fay, Wm. B. Hadley and Harrison W. Gardiner, who is also named as agent.

SELL RIGHTS TO HART FILM

Territory for California, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Colorado, Utah, New Mexico, North and South Dakota, Iowa, Illinois, Indiana, Nebraska, Missouri, Kansas, and Wisconsin. and eleven Southern States, of the Wm. S. Hart picture "The Bargain," has been sold. Rights to the "Bandit and the Preacher," with Robert Edeson and Rhea Mitchell in support, have been sold for California, Nevada, Arizona, Idaho, Washington, and Oregon.

JACK PICKFORD IS MARRIED

LOS ANGELES, Cal., Dec. 22.—Jack Pickford, brother of Mary Pickford, announced to-day that he is a married man and that his wife is Olive Thomas, formerly a well known beauty of the Ziegfeld "Follies" and "Midnight Frolic" and later a star of the Triangle Pictures. Pickford said they were married in New York several months ago. Mr. and Mrs. Pickford leave for the East to-day.

FAIRMOUNT FILM CO. SUED

I. E. Burdick has attached the property of the Fairmount Film Corp. until they settle with him the amount of $5,000.

Mr. H. H. B. Holland, who owned 250 shares of the stock, at $100 par, transferred fifty shares to Burdick. The shares were then worth $5,000. When the transfer papers were sent to the Film Co., they refused to acknowledge the transfer.

OPERA ADDED TO STRAND BILL

As an extra holiday attraction at the Strand Theatre, Manager Edel is putting on tabloid grand operas, the first of which is "Carmen." The cast includes Anita Tegelli, in the title role; Rosa Lind, as Michaela; Carlo Mari, as Don Jose, and Auguste Bouillez, as Escamillo. Oscar Spirescu conducts the orchestra.

RAVER HAS FEATURES

Harry Raver has the following features, "The Public Defender," "Enigma," "Motherland," "The Fires of Inspiration," and "Father and Son." He also announces that he will shortly bring into the country a vampire that will outdo all the others now in existence.

DAVIS BACK IN NEW YORK

H. O. Davis, vice-president and general manager of Triangle, has left Culver City to return to New York. While here, he will try to acquire several new plays for his company, and then will depart for the West again.

GOVERNOR WHITMAN IN FILMS

Vitagraph will produce a big patriotic feature showing how plots of the enemy have been put down, and in the leading role will be Governor Charles S. Whitman, who will portray the roles he acted in real life.

METRO TO FILM "THE CLAIM"

Metro has acquired the picture rights to "The Claim," which recently appeared in New York, and will produce it with Edith Storey in the title role. Charles Kenyon and Frank Dare wrote it.

HIRSCH BUYS RIGHTS

Nathan Hirsch has bought the rights to New York and New Jersey for "Shame," a John W. Noble feature that has been placed on the state rights market. Zeena Keefe is the featured player.

SELECT TO FILM "THE KNIFE"

Select Pictures announces that it will produce a film version of the Eugene Walter Broadway success, "The Knife," in which Alice Brady will have the stellar role.

NEW CONCERN FOR NEW YORK

The Special Attractions Corporation, a Philadelphia concern, will close its offices in that city, and move to New York early next year.

GIVE UP OFFICES TO WORK WITH EXHIBITORS

PARAMOUNT HEADS QUIT

Hiram Abrams and B. P. Shulberg, president and general manager of Paramount Pictures Corporation, this week surrendered the active supervision of the company. Their successors have not yet been announced.

This surrender does not mean that they have severed connections with the corporation. It was done simply that the two heads might devote all their time to a plan which the company has had in mind for some time, to bring the exhibitors, distributors and producers in closer touch with each other.

An extended tour of the country was recently made by Abrams and Shulberg, during which a knowledge of existing conditions was gained, and this is the foundation on which the new ideas will be built. The company plans, through the efforts of the two men, to form a deeper and more genuine association with the exhibitors of America than has hitherto existed.

Mr. Abrams, in commenting upon the new project, said:

"The national crisis in the industry has hastened the day when exhibitors and producers must look upon their business as a single one, and create such a mutual bond between themselves as will make that realization a permanent factor in their relationship.

"We want to effect a closer alliance with the exhibitor and shorten the avenue between studio and theatre. We want the exhibitor to have a greater voice in the matter of production and distribution, and we are anxious to return this service by assisting him correspondingly in the proper exhibition of our subjects."

The first concrete phases of the plan will shortly be announced, it was stated. Definite development of the project will assume shape in the coming week.

CANNOT USE "STRAND"

In the Apellate Division of the Supreme Court, Mitchell H. Mark and his associate owners of the Strand Theatre, won a decided victory last week over the Major Amusement Co., preventing the latter from using the name "Strand" for a picture theatre owned by them in Harlem.

When the suit was started sometime ago it was dismissed in the Supreme Court, but was appealed. The opinion handed down by the Apellate Division states that the Strand Theatre was the first high-class motion picture theatre of its kind, and that it spent $50,000 a year to advertise under that name. The Major Co. offered no explanation of why they had used that name. The Court also decided that using the name Strand for the Harlem house would tend to confuse the public, and that the theatre sought to unfairly deprive plaintiffs of the trade name they had built up. An injunction pending the trial of the suit was granted the Strand.

FOX GETS PEGGY HYLAND

Peggy Hyland has been signed by William Fox, and will head a company producing feature films. She is well-known in motion pictures, having appeared with Vitagraph and other companies. The new Fox star was born in England, and came to America eighteen months ago. Since then her success in films has been rapid.

FOX GETS NEW STUDIO

William Fox has acquired the Victor studio in West Forty-second Street and will soon have the June Caprice Company at work there.

KEENEY HAS INTERESTING STAR

Catherine Calvert, who has been placed under a long-term contract by the Frank A. Keeney Pictures Corporation, has had in her short life, a varied and interesting professional experience. She made her debut in the spoken drama in a leading part in "Brown of Harvard" at the age of seventeen. Her work in this play attracted the attention of Paul Armstrong, the playwright, who saw in her winsome personality a type for which he had been anxiously looking, to exploit certain ideas. He entered into an arrangement to write plays for her, and it wasn't long before the arrangement turned into a matrimonial one, and Miss Calvert became Mrs. Armstrong.

From that time on she appeared only in plays written by her husband. Among her successes were "The Deep Purple" and "A Romance of the Underworld." She also scored hits in vaudeville sketches on the big time.

When his untimely death occurred he had many dramatic irons in the fire. He had been directing his enterprises from offices in the George M. Cohan Theatre building. Immediately after he died the widow assumed entire management of all his affairs, making his former office her executive headquarters.

Last March she received an enticing offer to go into the "movies." Since then she has appeared in a number of successful pictures. Mr. Keeney has now engaged her under a long-term contract and at a large salary. Within the last week 24-sheets have appeared throughout the metropolitan section exploiting her as "The Lady Beautiful of the Screen." She is also described in the Keeney billing as "The Girl With the Wonderful Eyes."

Mr. Keeney intends to begin producing about the first of February. He is now planning with his architect for the erection of a large, modern studio near his executive offices in the Putnam building. Mr. Keeney also operates in different cities a string of vaudeville houses, some of which he owns.

AUTO KILLS BIG FILM COMEDIAN

LOS ANGELES, Cal., Dec. 20.—Eric Campbell, a well known member of the film colony here was instantly killed to-day in an automobile accident. With Gene Crosby as companion, Campbell was driving his car at high speed when the accident occurred. Miss Crosby, suffering from a crushed arm and internal injuries, was taken to a hospital.

Campbell was a conspicuous figure in films, being six feet 3 inches tall and weighing about 250 pounds. He made his fame as a big comedian in the Charlie Chaplin pictures. He was twice married. After the death of his first wife he married Pearl Gilman, sister of Maybelle Gilman Corey, who had recently instituted suit for divorce. He was about thirty-seven years old and is survived by a daughter.

FOX LOSES SUIT IN CHICAGO

William Fox has lost his suit to restrain Major Funkhouser from censoring his production "The Rose of Blood," with Theda Bara, on the ground that the picture, showing scenes of the Russian Revolution, tended to arouse the spirit of rebellion against organized government.

"THE PUBLIC DEFENDER" SOLD

Walter E. Greene, president of Artcraft Pictures, has secured the rights to "The Public Defender" for New York City and state, and Hiram Abrams, president of Paramount Pictures, has secured the Canadian and United States rights to the film.

RIALTO SHOWS PETROVA PICTURE

Madame Petrova in "The Daughter of Destiny" is the principal attraction of this week's bill at the Rialto Theatre. The comedy feature is Mr. and Mrs. Sidney Drew in "The Spirit of Merry Christmas."

MOTION PICTURE NEWS—CONDENSED

Edith Storey is now acting in "Revenge."

Nila Mack is in the cast of Nazimova's next picture.

Carl P. Lothrop has joined the W. H. Productions Co.

Waley Ruggles, Vitagraph director, is now at Yaphank.

Nigel Barrie has joined the Royal British Flying Corps.

Virginia Pearson has signed for another year with William Fox.

Russell Simpson is again appearing in support of Viola Dana.

Edward J. Connolly is in the cast of Nazimova's next picture.

J. Searle Dawley is to direct Elsie Ferguson in her next picture.

The next release of the "Shorty Hamilton" series is "The Snail."

William Farnum is resting after the making of "Les Miserables."

George N. Shorey is the first exhibitor to get a Paralta franchise.

Mary Pickford has just completed her latest picture, "Stella Maris."

Wallace McDonald has joined the Triangle Players at Culver City.

Cecil Fletcher will play the leading juvenile role in "General Post."

C. M. Franklin is directing Jewel Carmen in "The Kingdom of Love."

Fred Myer has become an assistant camera man for Harry B. Harris.

Bradley Baker is leading man for Edith Storey in "The Eyes of Mystery."

Betty Bond is to star in a Thomas H. Ince production during the summer.

The George Loane Tucker production, "Mother," has a new set of sub-titles.

Harry M. Berman, of Jewel Productions, is on a western trip for his concern.

Wyndham Standing has been added to the cast of the next Petrova picture.

Ethel Barrymore will hereafter be seen in comedies made by Metro Pictures.

Mary Miles Minter is at work again, having recovered from a slight illness.

Thomas Gibson is to write two-reel comedy-dramas for Screen Art Films.

R. C. Godfrey is the new technical director for Metro's West coast studio.

Pauline Fredericks will be starred in Paramount's production of "La Tosca."

Elmer J. McGovern has joined the W. H. Productions Co. as production editor.

Marguerite Clark, having finished "The Seven Swans," is resting over the holidays.

Thomas Meighan, leading man for Billie Burke, visited his wife in Boston last week.

Arthur S. Kane, of Select Pictures, is on a trip in the interests of his concern.

Frank Reicher has left New York for the coast to direct Edith Storey in "The Claim."

The title of Montague Love's next picture may be changed from "Cardinal Mercier," so as to make it more impersonal.

Anthony Byrd, a colored player, is again appearing with the Bushman-Bayne combination.

E. H. Goldstein has returned from a two weeks' western trip in the interests of Universal.

Lewis J. Selznick last week donated $100 to the New York American Christmas Fund.

Work on "The Girl and the Judge" has been completed, and the picture is ready for release.

Earle Williams and Grace Darmond have started for California to make several pictures there.

Florence Deshon is suffering from a cold, contracted in the making of "The Other Man."

Tom Moore, a Washington exhibitor, has contracted for the two latest W. H. Production Co.'s Hart pictures, for his new exchange.

Fred E. White has been added to the directorial forces of Pathé after an absence of three years.

Gosta Carell will take charge of some special publicity for the new "Shorty Hamilton" series.

Christ Church, New Haven, Conn., is teaching the Bible and catechism by means of motion pictures.

"His Own People" will be released on December 31. It features Harry Morey and Gladys Leslie.

The title of the next King Bee release has been changed from "The Prospector" to "The Stranger."

Carlyle Moore, is writing scripts for Norma Talmadge, the first one being "By Right of Purchase."

General Film Company is introducing a new brand of comedy known as the "Finn and Haddie" comedies.

Philip Judell has opened a new film exchange in Minneapolis. He will handle state rights features.

W. H. Clune has signed a contract to show "Madame Who" for two weeks in his Los Angeles house.

King Bee comedies will open a Buffalo, N. Y.. exchange to take care of the state's western business.

Lillian Walker is to make four more pictures for the same concern that produced "The Grain of Dust."

Goldwyn announces for release on December 30, "Thais," "Oh, Mary, Be Careful" and "Fields of Honor."

Constance Talmadge arrived in Los Angeles last week to start work on "The Shuttle," her next picture.

Gordon Laurence, of Vitagraph, is studying at Massachusetts Tech, and is soon to take up flying for the Navy.

The next De Mille-Artcraft picture will be "The Whispering Chorus." It was written by Jeanie McPherson.

W. H. Productions Company has sold three William S. Hart pictures to the Masterpiece Film Attractions.

A private showing of "His Robe of Honor" was given for the authors, Ethel and James Durrance last week.

Walter McGrail, starred in the "O. Henry Series," being made by General Film Company, has enlisted in the Navy.

The taking of "The Song of Songs," with Elsie Ferguson, has been finished, and the film will soon be ready.

Horace Williams is casting director at Metro's Hollywood Studio, having been recently engaged for that position.

A. Dresner has bought the rights to "The Bargain" for Maryland, Delaware, District of Columbia and Virginia.

R. S. Nelson, General Film representative in Denver, has resigned as manager, to enter the new National Army.

The Strand Theatre, New York, is to erect a bronze statue to its ex-employes, now in the service of the United States.

The next Olive Thomas picture will be an adaptation of the novel by Henry Albert Philips, called "Heiress for a Day."

The work of cutting, assembling, and titling the second series of official Italian war films to reach America has been begun.

J. R. McGlone, of Triangle, has joined the United States cavalry, and Perry Evenveld, of the same company, the Marines.

Aida Horton, Vitagraph child star, is to be seen in a series of O. Henry pictures soon. She will aid the Red Cross in their next benefit.

Jack Brawn, manager of Vitagraph's property department, is celebrating the thirteenth anniversay of his connection with the stage.

Claire Whitney and John Sunderland, members of the Clara Kimball Young company, making "Shirley Kaye," were married recently.

Herbert Lubin, Harry G. Koch and M. R. Fink are touring the country in the interests of "Mother," the George Loane Tucker production.

Myrtle Gonzales, the picture star, married Captain Allen Watt in Los Angeles on December 1. The wedding was kept secret for a week.

Mrs. Mary L. Olson, mother of Edmund Mortimer Olson, motion picture producer, died last week at her home in this city, aged sixty-four years.

Department store heads and employes were the guests of the management of the Superba Theatre, showing "The Price of a Good Time," last week.

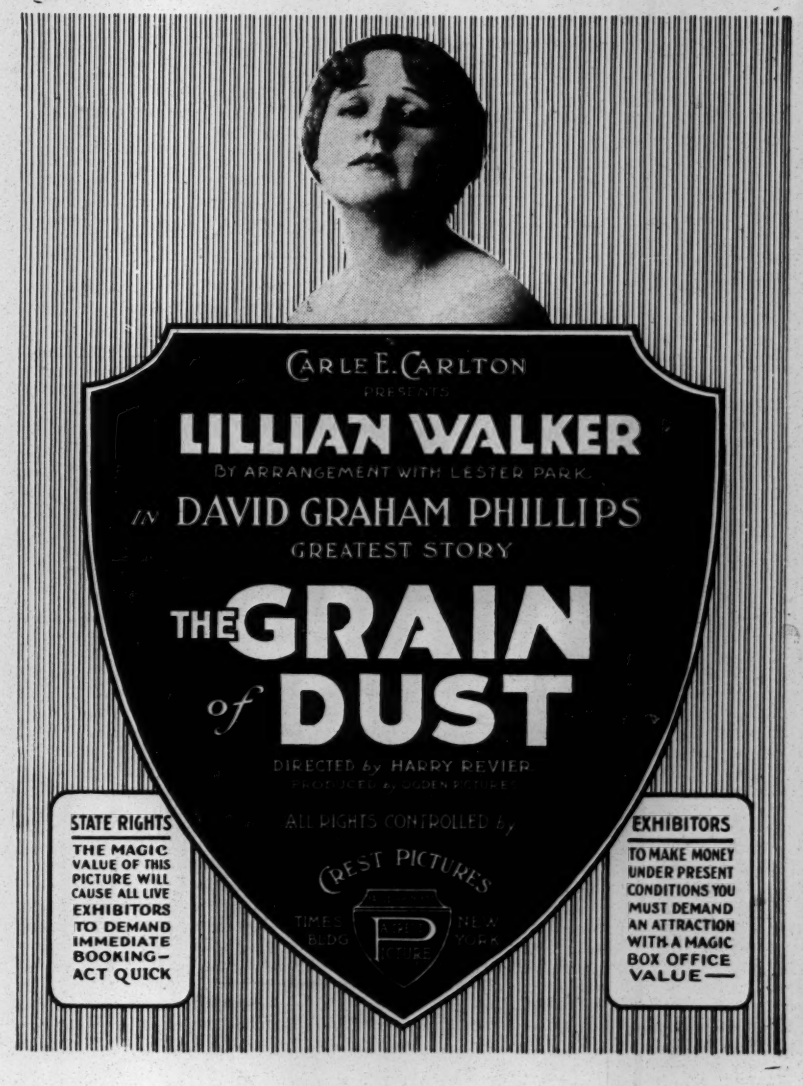
Wm. H. Swanson had as his guests at a pre-showing of "The Honor System," at Salt Lake City, the State Board of Pardons, and other State officials.

Alice Joyce has started work on another Vitagraph feature. In the cast will be Walter McGrail, Barney Randall, Percy Standing, Edith Reeves and Stephen Carr.

The title of Edna Goodrich's next Mutual release is "Her Second Husband." in the supporting cast are William B. Davidson, Richard R. Neil and Miriam Folger.

"A Sea Serpent's Desire," the latest Triangle-Keystone comedy, has been finished by Herman Raymaker. "Ruined by a Dumb Waiter" has been completed by Harry Edwards.

Metro recently gave a pre-view of "Blue Jeans," with Viola Dana in the title role, at Wurlitzer Hall, which was attended by people connected with the original play.


CARLE E. CARLTON
PRESENTS
LILLIAN WALKER
BY ARRANGEMENT WITH LESTER PARK
IN DAVID GRAHAM PHILLIPS
GREATEST STORY
THE GRAIN of DUST
DIRECTED by HARRY REVIER
PRODUCED by GOLDEN PICTURES
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FEATURE FILM REPORTS

"THE HEART OF A LION"

Barney Kemper.....*William Farnum*
Margaret Danford.....*Mary Martin*
Dick Kemper.....*William Courtley, Jr.*
Iola Hammond.....*Wanda Petit*
Tex.....*Walter Law*
Hiram Danford M. D.....*Marc Robbins*
Dolly.....*Rita Bori*

Story—Dramatic. Based on the story "The Doctor," by Ralph Connors. Produced for William Fox by Frank Lloyd.

Barney has slaved and saved all his life in order to give his brother Dick a chance to become a minister. Barney is studying medicine with the aid of Dr. Danford, whose daughter, Margaret, is in love with him.

Iola comes to visit Margaret and Barney falls in love with her. Dick comes home for the Summer and Barney gives him the last of his savings so that he can continue at college. Dick writes Barney for more money and he sells the old homestead to raise it. Barney then goes to the city to see how his brother is, and finds him in the arms of Iola, who had pledged herself to him, and, embittered, denounces them boah. Dick, awakened to the reality that without Barney he can not get along, goes to Margaret for consolation.

Three years later we find Barney out West in a lumber camp, where he is known as the "Doc." Dick has been assigned to the camp as preacher, and with him goes Margaret as a nurse to start a hospital. Tex is the bad man of the town, and he tries to "get" Dick. Barney warns Tex that should Dick die, he will get him. Barney takes his brother's place, and preaches a sermon telling his own story. Tex makes a bet that there will be no preaching in the church that day, and Barney takes him up, winning the bet, and donating it with three thousand dollars of his own to the church. Dick dies, Barney goes after Tex, and keeps his promise.

This is a good picture, because of its unusual finish, which left the people wanting more. Farnum does capital work, and the support is excellent. The scenery is typically western and the production excellent. The photography is clear.

Box Office Value.

Full run.

"THE HIGH SIGN"

Cast.

Donald Bruce.....*Herbert Rawlinson*
Hulda Maroff.....*Brownie Vernon*
Prince Arno.....*Hayward Mack*
Vonia Grayley.....*Nellie Allen*
Hugo Mackenson.....*Ed Brady*
Ivan Psoloff.....*Marc Fenton*
Metwar.....*Frank McQuarie*
Nickelob.....*Al. McQuarie*

Story—Comedy drama, written by J. Grubb Alexander and Waldemar Young. Produced for Universal by Herbert Clifton, starring Herbert Rawlinson.

Remarks.

Donald Bruce accidentally meets and falls in love with Hulda Maroff, who is being held by her uncle for some unknown reason. Donald is expelled from college because of some pranks he has played, and is notified by an organization of which he is a member to be ready for the "final ordeal" of initiation. He falls asleep.

The next morning he starts out for Burgonia, having promised Arno, his roommate, that he would do so, so that he, Arno, who did not like being a king, might stay in America. He meets Hulda on the steamer, and her uncle, passing his room, sees Donald practicing some high signs of the fraternity. Mistaking him for a member of his party, he tells his secrets to him. Donald rescues Hulda while at a meeting of the society in Paris, and continues on his way to Burgonia. Arrived there, he is greeted as the long lost prince, and married to Princess Yvonne, who is none other than Hulda.

He then wakes up. Hulda calls him, telling him that her uncle's men want to kill her. He comes with some of the students, and has another free-for-all fight, after which all ends happily.

Rawlinson is a good light comedy actor and bids fair to outdo Charles Ray, and some others. The play is well acted, has many pretty scenes, and the support is good.

Box Office Value.

Full run.

"BETTY TAKES A HAND"

Triangle. Six Reels.

Released Jan. 6, 1917.

Cast.

Betty Marshall.....*Olive Thomas*
Peter Marshall.....*Frederick Vroom*
Mrs. Hamilton Haines....*Bliss Chevalier*
Ida Haines.....*Mary Warren*
James Bartlett.....*George Hernandez*
Tom Bartlett.....*Charles Gunn*
Miss Catherine.....*Margaret Cullington*
Gardener.....*Graham Pette*
Gardener's wife.....*Anna Dodge*

Story—Comedy. Written by Katherine Kavanaugh. Produced by Jack Dillon. Features Olive Thomas and Charles Gunn, with Triangle players.

Remarks.

Peter Marshall has been swindled out of a mine by Bartlett, who incidentally became a millionaire. He tells his daughter Betty all about it, and she decides to get some of the money back.

A request then comes from her aunt that she come to the city on a visit. She goes, and is left in charge of the house while her aunt and her daughter go on a trip to Panama.

Betty decides to turn the place into a boarding house. Tom Bartlett has left his father, and is also bound for Panama. He sees the sign on the Haines door, and also Betty, and decided that he'd like to board there. She takes him, and they begin to run the place together. One day, while out motoring, Betty meets Tom's father in an accident, and, as they must make the best of what they've got, since they are in the mountains, she makes him comfortable for the night. He likes her, and wants her to marry his son, offering her $50,000 to do so. She agrees, knowing that she and Tom will be married, anyway. Tom's father offers him half a million to marry the girl he has picked out, but Tom says no.

Betty's father hears of the proposed marriage from her, and comes to the city to prevent it. It then develops that the girl Tom's father had picked was none other than Betty. He comes across, he and Marshall make up, and all ends happily.

The acting is good, and the exteriors pretty. The cast is well chosen, and the story delightful. A fair feature anywhere.

Box Office Value.

Full run. Advertise star heavily.

"BROWN OF HARVARD"

Essenay. Six Reels.

Released Jan. 1.

Cast.

Tom Brown.....*Tom Moore*
Claxton Madden.....*Warner Richmind*
Evelyn Ames.....*Hazel Daley*
Wilton Ames.....*Kempton Greene*
Victor Colton.....*Sidney Ainsworth*

Story—Comedy drama. From play of same name by Rida Johnson Young and Gilbert P. Coleman. Directed by Harry Beamont. Featuring Tom Moore and Hazel Daley.

Remarks.

This is an adaptation of the famous play by Rida Johnson Young and Gilbert P. Coleman. Briefly, it is as follows:

Tom Brown is the typical college good fellow, who, through his goodness, gets himself into a lot of trouble to shield the brother of his fiancee. How he is finally vindicated, is told in the six-reel production of the story that Essanay has turned out.

Tom Moore and Hazel Daley do capital work, and the supporting cast helps out admirably. Sidney Ainsworth in the role of a gambler does good work, and the one who plays the part of Thorne does a good piece of acting. The outdoor scenes are beautiful. The racing scenes are well staged, and the interiors are plain but pleasing. The direction is good, and the photography excellent. On the whole this is a very good production and should sell very easily.

Box Office Value.

Full run.

"GIRL BY THE ROADSIDE"

Bluebird. Five Reels.

Released Dec 31.

Cast.

Judith Ralston.....*Violet Mersereau*
Budd Ralston.....*Cecil Owen*
Vera Ralston.....*Ann Andrews*
Boone Pendleton.....*Allen Edwards*
Fayban.....*Robert F. Hill*
Billy Cartwright.....*Royal Byron*
Constable.....*Kenneth Hall*
Jake.....*Sam B. Minter*

Story—Dramatic. From story of the same name by Varick Vanardy, produced for Bluebird by Theodore Marston, featuring Violet Mersereau.

Remarks.

Budd Ralston is a counterfeiter, who has been tracked and caught by Government officials. His sister, Judith, who, at the time of the arrest, was out riding, is thrown from her horse and injured. Boone Pendleton, who has a hunting lodge near by, picks her up and takes her to his place. A storm is gathering, and they are forced to stay there all night, meanwhile falling madly in love with each other.

Fayban, who is a Secret Service man, comes after Judith, but Boone stops him from arresting her, and she gets away. Arriving at her hotel, she finds a note from her brother. She follows his instructions, and that night Budd and his wife escape from jail. Judith goes to Washington to further follow out her instructions, and is followed by Boone and Billy Cartwright, a secret service man, who convinces Judith that he knows her.

They all get to the estate of Budd, and each one watches the other. Budd slips out to destroy the evidence against himself, so that he can go straight, but Fayban follows him, and prevents him. At a signal, his wife goes out to prepare his car, and Judith comes down to him. She discovers for the first time what her brother has been doing. Budd makes his escape, while Judith and Boone do the usual lovers thing at the end of each picture.

There is no reason at all for producing this picture. It seems that all the excitement has been taken out, and only the easier scenes left in. Violet Mersereau make a pretty Judith, and the support is good.

Box Office Value.

One day.

"WHEN MEN ARE TEMPTED"

Vitagraph. Five Reels.

Released Dec. 24, by V. L. S. E.

Cast.

Jessie Garden.....*Mary Anderson*
John Burt.....*Alfred Whitman*
Peter Burt.....*R. Bradbury*
General Garden.....*Otto Lederer*
Kingsley.....*S. E. Jennings*

Story—Dramatic. Written by Frederick Upham Adams. Directed by William Wolbert. Featuring Mary Anderson and Alfred Whitman.

Remarks.

The story of this film makes an indecisive start, rambles along and, in the end, gets nowhere. The author has introduced too many issues, some of which are stronger than the original one which started off the story. The plot deals with the love of John Burt and Jessie Garden and the former's flight, because he thinks he has killed a man named Morris. John strikes it rich in the West and becomes a millionaire. He then learns that Morris still lives and returns in time to prevent a marriage between Jessie and Morris and incidentally ruin the latter in a stock deal.

Photography and acting are good.

Box Office Value.

One day.

W. H. PRODUCTIONS SELLS RIGHTS

The W. H. Productions Company has sold the rights for Ohio, Eastern Pennsylvania, Texas, Oklahoma and Arkansas of "The Hell Hound of Alaska" and "The Bargain."

"THE GOWN OF DESTINY"

Triangle. Five Reels.

Released Dec. 30.

Cast.

Andre Leriche.....*Herrera Tejedde*
Natalie Drew.....*Alma Rubens*
Neil Cunningham.....*Allan Sears*
Mrs. Mortimer Reyton.....*Lillian West*
Mr. Reyton.....*J. Barney Sherry*
Lucien Leriche.....*Pietro Buzzi*
Sir John Cunningham...*Frederick Vroom*
"Goldie".....*Dorothy Marshall*
Miss Fisher.....*Kathaleen Emerson*
Madame Felice.....*Bliss Chevalier*

Story—Melodrama. Written by Earl Derr Biggers, and dramatized from the *Saturday Evening Post*. Directed by Lyn F. Reynolds, with Alma Rubens and Triangle Players.

Remarks.

Andre Leriche, who wants to do his bit for France, but cannot, due to his slight physique, designs a beautiful gown, that reunites Mr. and Mrs. Mortimer Reyton, who had been drifting apart, and causes Mr. Reyton to give three ambulances to France. Mme. Felice, for whom he works is so delighted that she takes back one of the girls she had fired, and raises her salary. Mrs. Reyton sends the gown to her niece Natalie.

Neil Cunningham is bitter because his brothers had got commissions in the British army, and he had not. So he has done nothing to aid England. When he sees Natalie in the gown, he falls in love with her, and determines to make up for what he has lost.

Natalie's father dies, and she goes to live with Neil's father. Neil is now commander of a number of soldiers, and, during an attack, rescues the village in whcih Andre was born, and saves his father from death. Miss Fisher who, due to Andre's gown, had been given a new chance, confesses her love for him, and all ends well. It was in this way that Andre, though unknowingly, did his bit for France. The picture is well acted, and staged. The battle scenes are realistic, and the picture is entertaining in every way.

Box Office Value.

Two days. Advertise *Post* story.

BRENON LOSES $23,512 SUIT

In the Supreme Court of New York last week, George Arliss was given a verdict of $23,512 damages in his breach of contract suit against the Herbert Brenon Film Co. According to the testimony deduced at the trial, Arliss was engaged by the Brenon company in a film production of "Faust," and was to receive $22,500 for his services. Later, the defendant company refused to permit Arliss to appear in the production and the suit resulted.

BRENON'S PICTURES READY

Beginning on New Year's Day, three of the biggest Brenon productions will be shown in theatres throughout the country. They are "The Fall of the Romanoffs," with Illiodor; "Empty Pockets," with Bert Lytell, and "The Passing of the Third Floor Back," with Sir Forces Robertson.

NEW FILM CORPORATION FORMED

NEWARK, Dec. 24.—A charter was received this week by the Tisdale Industrial Film Corporation, which will operate motion picture and other theatres. The offices are at 810 Broad Street, this city, and Edward Glynn is the president. The capitalization is $100,000.

FOX TO FILM POST STORY

William Fox has decided to film "Jack Spurlong—Prodigal," the *Saturday Evening Post* story of wide fame, and present George Walsh in the leading role. All Fox exhibitors will get the film without extra charge.

EXHIBITORS TO ELECT OFFICERS

The Motion Picture Exhibitors League of America is to hold a special meeting on December 27, at which it will elect new officers.

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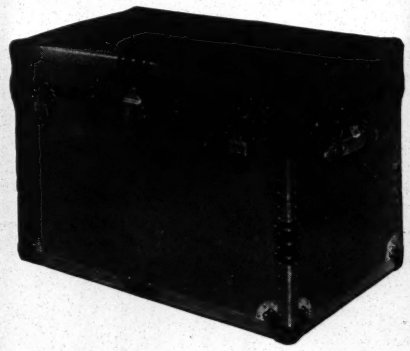

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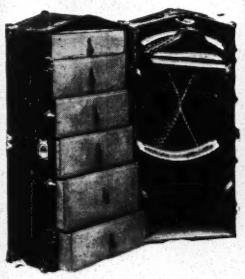

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